COURIER

FROM THE EDITOR'S DESK...

Thank You, Mr. Liberace

■ Promising to return in '55—but the next time to the Yankee Stadium—Liberace waved a fond farewell to some seventeen thousand fans at Madison Square Garden. (This record attendance for a Garden musical affair has been equalled only by Paderewski.) The new idol of middle-aged American femininity now hopes to threaten the baseball world by moving on to the Yankee Stadium for his Gotham go of '55.

There have been a rash of recent articles on Liberace and what makes his "polite" piano style sell. The *Musical Courier* has something to say about the Liberace movement too, but our remarks are not in the nature of a news report, nor are they a formal concert criticism. The popular TV artist stopped sending review tickets for musical criticism some time ago—obviously a wise decision on his part. But we should like to editorialize a bit on the Liberace situation.

It is not that we have any quarrel with Liberace himself. For his business acumen and for his astute appraisal of the cultural state of our union we have only admiration. No, our quarrel is with the condition that produces a public with a negligible cultural awareness. When a first-rate artist or musical ensemble has difficulty in filling a modest-sized auditorium, and a third-rate pianist with a "corny" line and a few bad dance steps captivates the nation—it is high time for a national cultural appraisal.

It is easy enough to point out that American radio and TV musical programs are inferior because our tastes have been trained to this level. But the quality of these programs are determined, after all, by what the public wants. Certainly if good drama and symphonies were worthwhile mediums for advertising soap flakes and crunchy peanut butter, we would have quality radio and TV musical entertainment.

To locate the real cause for such a low level of public taste is not an easy matter. But it would seem that the lack of a national music and general arts program has certainly been a determining factor. Another reason—and I mention this at the risk of alienating many music teachers in our public schools—is the type of musical training, or the lack thereof, in many of our public school systems. Too many so-called music educators feels that a good marching band which can also play a little jive at the pep rally is the cultural end for the public school music program. Instead of fostering a real appreciation and awareness for good music, many schools concentrate their efforts on preparing contest music for the Spring Festival. In many cases the individual student does not even realize the origin of the music he plays, nor is he adequately instructed in a way that will promote a genuine understanding of compositions performed.

As for developing music appreciation through a national arts program, it is gratifying to note that the present Congress has got as far as holding hearings on the highly publicized Howell National Arts Bill and other similar measures. Apropos the thousands of words ground out in these June hearings, one cannot but fear that these efforts will lie on committee tables for years to come. Lack of interest in the arts by the federal government has certainly supported claims made by some Communist countries that America is a nation without interest in cultural values. Even our friends and allies of Western Europe, without malice, claim that we are so busy developing iceboxes and automobiles that we have seriously neglected the arts.

Thank you, Mr. Liberace, for making us aware of our cultural life — which will be liberated from Liberace only after a thoroughgoing reappraisal of the entire educational and artistic climate of America.

Gid H. Waldrop

musical COURIER

Trademark Reg. U. S. Pat. Off.

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Seventy-fourth Year
July, 1954

THE ORCHESTRA THAT REFUSED TO DIE

An open letter from Don Gillis to *you*

Don Gillis, noted American composer, musical director, and Program Director for the NBC Symphony broadcasts, is Chairman of the Steering Committee for the continuance of the former NBC Symphony Orchestra. His compositions have been widely performed on the networks, here and in Europe. One of the most versatile of American composers, Mr. Gillis has composed symphonies, suites, chamber music, music for drama, scores for children's programs, and has recently completed his first opera. Mr. Gillis' compositions are recorded by London, Rexford, and Boosey-Hawkes Records.

June 24, 1954

Dear U.S.A.:

Every now and then something happens to make every American just a little prouder to be living in a country where (as Thomas Wolfe wrote) "Miracles not only can happen, but do happen every day." And the miracle I want to write to you about is "the orchestra that refused to die!"

This story really started seventeen years ago when NBC, under the brilliant inspiration of General David Sarnoff, invited Arturo Toscanini (then in retirement) to conduct an orchestra especially created for the Maestro. During the years that followed, each successive week brought definitive performances of the world's great scores into your home—a gift to you from the National Broadcasting Company and from the several sponsors who utilized the broadcasts to tell of their product. Here was dignity in the presentation of art seldom surpassed in the history of the world—a priceless heritage that influenced a generation of Americans toward active appreciation of symphonic music.

And not mere "appreciation" alone—the artistic performance of the individuals comprising the membership of this great orchestra was an incalculable force in stimulating the ambitions of our youngsters toward participation in music as an important part of their daily life.

Not only by broadcasting did this orchestra become a part of America's musical life. Through recordings, through occasional telecasts, and through a national tour it became symbolic of something fine, something inspirational, something permanent.

And then it happened.

Suddenly it was over!

The orchestra that had achieved worldwide acclaim had vanished and become only a memory.

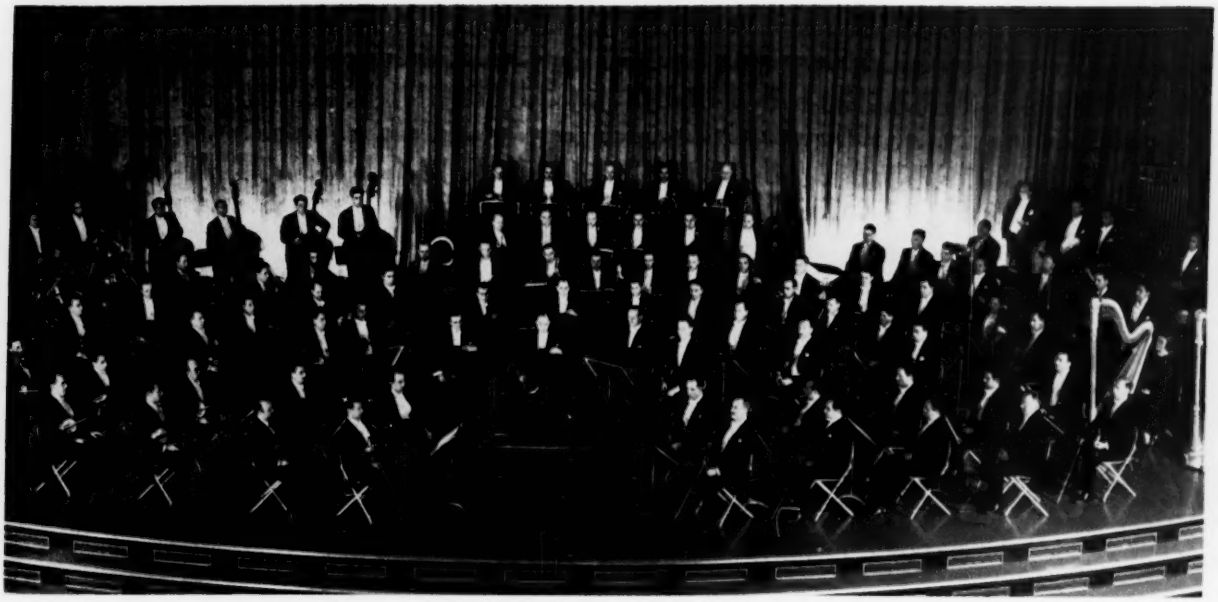
This letter to you, however, does not pretend to reason why—nor to question the validity of the action that dismissed the orchestra following its leader's retirement from the podium. One suspects that the louder voices raised in recrimination against the network and RCA for allowing such an ensemble as this to die were rather the shocked sounds of a people unpleasantly surprised than a contemplated reaction to a deed that deprived them of something they thought was theirs by right, but really wasn't. In a sense, we were all like squatters on land to which we had really never bothered to stake a legal claim—nor even (because of an insidious force that often accompanies the spirit of easy acceptance of good) a moral one. In my opinion, that force—which rightly deserves the blame for termination of the orchestra as a great potential for both the network and the people—was apathy. Only that, and nothing more.

Apathy in people is like soil erosion in land. Waste and disaster are the natural result of both. And you, my friends, sat thoughtlessly by for seventeen seasons—seldom activating yourselves in the orchestra's behalf by acclaiming meritorious performances, never expressing yourselves in volume by communicating your wholesale commendation to sponsor or network, and rarely ever bothering to even say "thanks." You just turned your set on—listened—and did nothing.

In an industry whose talent is rewarded according to the ratings it achieves, and whose sponsors renew contracts in direct relation to the sales curve resulting from the use of the media in advertising, this is bad. Only after the orchestra was disbanded did you begin to protest because it was no longer there. You in Dubuque, or you in Omaha, you with your voice in Cameron Junction, or you there on the broad plains of the Panhandle—*you* did nothing. And suddenly it vanished as the symphonic voice of a network. Like a Stradivarius dashed against a hydrant, the voice of an instrument that had thrilled the world was mute.

At least for a while. At least until the shock of it touched off the spark of spontaneous reaction. Then one day two of its members met and sadly exchanged greetings—and talked for a while, feeling almost funereal. They asked "Why?" and then decided to talk to others and find out if something could be done. Soon there was a meeting in someone's home, and then another meeting—at which it was resolved to bring some of the orchestra members

The NBC Symphony Orchestra



together to discuss the whole matter. This meeting, so hastily conceived, voted to have a full membership meeting —and on June 17, sixty-five members of the orchestra, with twenty-some proxies from absentees, voted itself back into existence.

The miracle was born.

For they said, "We are the orchestra that refuses to die!" They said, "For seventeen years we have played together under the great batons of the world." They said, "In our own lifetime we have become history."

And unanimously they voted to live!

A committee came into being, and the hours and the days were filled with meetings and ideas and listening to those who wanted to help. Offers came from managerial concerns, record companies offered contracts, newspapers and magazines offered their columns to tell the story, and spontaneous contributions of money came into a newly formed treasury to build a "survival" fund. And the spirit of the men was: "We will!"

So once again the members of the orchestra which Toscanini trained, and which NBC founded, and which RCA recorded, have banded themselves together into an orchestra that is now engaged in sifting through a mountainous stack of proposals, offers, and ideas in search of the right way to continue its existence. Like doctors working desperately to keep alive the pulse beat of a life that hangs on a thread, like research men huddled about a problem whose solution depends solely on the combined intelligence of generations of science, like any group of men whose eyes are newly lighted with the vision of all the things their combined manhood can bring them—they, the former members of the NBC-Toscanini Orchestra, look to their past with accomplishment's pride and to their future with conviction, armed only with the twin weapons of courage and determination.

And to me, this is America in one of its most potent portraits—self-governed, bound together with the single purpose of rescuing from oblivion this great voice of music, filled with compulsion to succeed in the face of almost insurmountable odds—and, above all, eager to selflessly perpetuate the traditions and ideals of the beloved Maestro. The rebirth of his orchestra represents a potent and unchallengeable argument in favor of the American way of creative living.

For the courage of decision involved, for the willingness to perform the necessary tasks to make it succeed, for the ingenuity of the ideas submitted from its ranks, and for its resolution to regenerate itself only because it cannot conceive of a future which does not represent the traditions which it brought into being—for these things, then, I give you this testament of free expression in a free country as one of the great and significant actions ever to transpire in the history of music in our land!

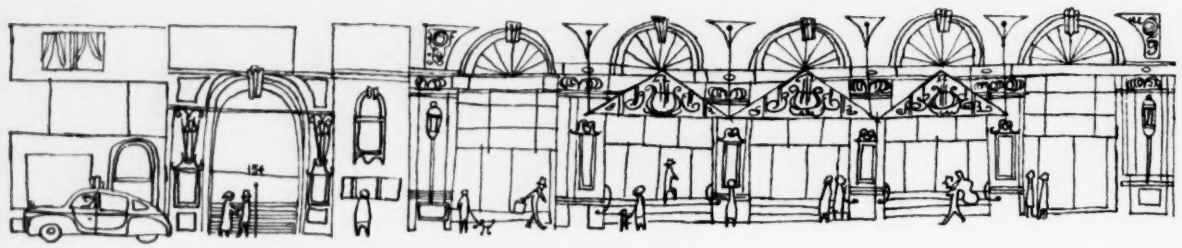
We know not now just *how* it can be accomplished—we only know that it *will* be. We know that it will once again play from the concert stage, that once again recordings will be made, that once again it will appear on radio and television. And most of all, that it will somehow—someway—fulfil its inevitable destiny.

And yet, over and above this re-creation, this rebirth of an orchestra, there hangs that constant shadow that once before brought it to its end—apathy. No determination, no skill, no economic force—nothing can save it if you, my fellow Americans, sit silently by.

Now are the voices of Americans needed as never before to help this symbolic action of this great orchestra succeed. And only you with your individual wills can establish a permanence that will become posterity's heritage.

Those who would like to contribute either money or ideas to the survival fund of the former NBC Symphony are invited to send either or both to the Committee for the Former Members of the NBC Symphony, Carnegie Hall, Room 100, 7th Ave. & 57th St., N. Y. C.

ALONG 57th STREET

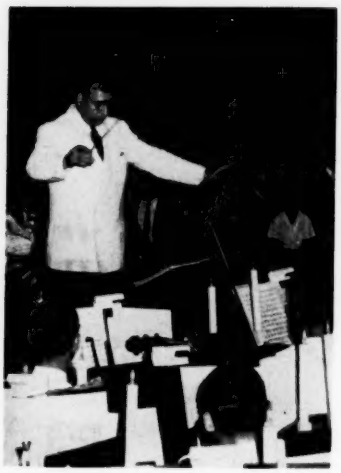


■ Now, in summer, 57th Street shimmers with heat, and in-between bus roars you can hear the high Cs of future divas dropping cool as rain. Anyway, that's our poetic thought for the day. 57th Street is summer spacious, but our desk is just as cluttered as ever. Let's see what's to be found in the clutter. Here's a note from **William Val Arneth.** We'll skip the sweet tributes to the "new" *Courier* and go on to "I have a letter from my dear friend, the Swedish tenor **Jussi Bjoerling,** stating that he made his first appearance since his Miami, Florida (Feb. 27) concert on May 30 in Albert Hall, London. He will sing 'Rigoletto' at the Royal Opera (Stockholm) on June 4, again in Stockholm on June 6, at the Bergen Festival (Norway) on June 9, and again in Stockholm on June 15 and 23. In July he sings a concert in Copenhagen (Denmark), and then flies to Rome to record 'Manon Lescaut' (Puccini) for RCA. Mr. Bjoerling will return to Stockholm for a concert on Aug. 5, and then leaves on his first South African concert tour between Aug. 15 and Sept. 9. So, indeed, it is most gratifying news to all lovers of true 'bel canto' artistry to know that the one really great tenor is back in action." Well, well, well—despite the June news now being only of historic interest, we decided to give you Mr. Arneth's communication *in toto.* It's typical of one kind of mail that Ubiquitous gets. Newsy, isn't it?

■ Here's something from someone who signs: "Hic Haec Hoc" (or is that "Heck"?): "Pianist **Rosalyn Tureck"** (the moment we spotted that descriptive word, "pianist," used just that way, we said, said we: "Ah-ha, a pro or maybe just a *Time* reader") "leaves these shores in July to open William Glock's Summer School of Music in Devon, England, with a July 31 recital and Bach lectures Aug. 2 and 3. Londoners will hear Miss Tureck on Aug. 17 as soloist at the Promenade Concert in Albert Hall, and later in a series of three lectures and three concerts over the BBC's Third Program. As a follow-up to her initial successes in London last summer, Miss Tureck will be heard in a Bach series similar to those which have won her distinction in this country, with five programs between Oct. 3 and 17 at The Victoria and Albert Museum, four as soloist with the Boyd Neel Orchestra, and one in a recital of 'The Goldberg Variations.' The orchestral programs include the seven Clavier Concerti and the six Brandenburg Concerti, the orchestral texts for all of which are being edited by Miss Tureck, with herself as soloist in the 5th Brandenburg. Concluding this rather overwhelming London assignment with an appearance sponsored by the City Music Society in Goldsmith's Hall, Miss Tureck will take off for a concert tour of Ireland and Scandinavia, returning to this country toward the end of November." So help us, that is how some girls like to spend the long hot summer days and nights—working, working, working. But Rosalyn does this superbly, and apparently it is what she loves best to do.

■ Note from **David Poleri** to a (should this be *an*) Ubiquitous well-wisher says that David will return to the U.S. for the Berkshire Festival "Damnation of Faust." By the time you all read this, David should have had a successful Italian premiere (in Florence) of Tchaikovsky's almost unknown "Mazeppa." . . . Note from **Blanche Thebom's** hard-working PR: "Blanche will sing **Krenek's** 'Medea' (she sang it on June 14 at the Vienna Festival of Modern Music . . . Krenek composed it for her) at Darmstadt (Germany) Aug. 22 with the Darmstadt Music Institute Orchestra under the direction of Krenek himself. Her appearance there is in the nature of a birthday gift to the composer, whose birthday is the following day and who has never been able to hear the work in its other performances. (Blanche world premiered it with the Philadelphia last season)." Earlier this summer Blanche Thebom had a cosy cool time en route to Vienna. She went the long way round—via Iceland! There she sang two concerts, both sponsored by the Yejkavek Music Club. The U.S. State Department facilitated this trip, "happy that Icelanders would hear a top American artist, as formerly the only important performers to go that far off the beaten track had been Soviet artists, and they had done a considerable job of wooing the Icelandic public on a cultural basis." So, you see, how political even a song recital can be? . . . It's **Irene Jordan** who gets that Chicago Lyric Opera plum: Katharina in **Vittorio Giannini's** "The Taming of the Shrew." This "Shrew" sings in a now-scheduled seventh place sometime during November. . . . If you are up Ipswich way on Aug. 20 or 21 you can hear (if you can get in) **Appleton and Field** at the Crane Music Festival. This is always ultra ultra. . . . Don't forget to listen to prizewinner **Van Cliburn** on July 31. He will be playing the Rachmaninoff 3rd with **Hendl,** and the Chautauqua, and ABC is broadcasting it coast-to-coast. Cliburn is the 19-year-old who graduated with top honors from Juilliard, snaring at the same time two of Juilliard's major prizes (the Carl M. Roeder Memorial Award and the Frank Damrosch Scholarship), and was promptly signed by Columbia Artists Mgt. The boy owes much of his prizewinning know-how to **Mme. Rosina Lhevinne** and his mother, **Rilda Bee Cliburn**—his only piano teachers. He also walked off with the 1954 Leventritt Award, which means he will solo with the N. Y. Philharmonic-Symphony come Sunday, Nov. 14. He's scheduled to air the Tchaikovsky B-Flat Minor under **Mitropoulos.** Does it again on Nov. 18 in Cleveland under **Szell.** . . . And upon this joyful note, we wish you a merry July and a cool one, too, if that's what you want. See you in August.

UBIQUITOUS



FESTIVAL IN THE BIG SMOKIES

By MARY CRAIG

THE locale of the Brevard Music Festival is one of the loveliest spots of the western North Carolina mountain country, just out from the pleasant town of Brevard and about 30 miles from Asheville. Here, with the Big Smokies looming as a background, with State Park reservations preserving the wild life and primitive customs of the old pioneer country, a splendid Music Camp bearing the name of the region, Transylvania, has formed the nucleus from which has developed the Music Foundation and the Festival, now presenting its ninth annual series. The great tract of rugged country was originally a part of the Raleigh Grant, made by Elizabeth the First in 1584. Charles II of England, in 1663, revised the charter, giving this, and all lands of Carolina lying between the Atlantic and the Pacific, to the Lord Proprietors (Clarendon, Edenton, Batu); but it was only sporadically explored until nearly 100 years later when the settlers began to move out and to establish homes along the French Broad River. Judging from the Hymnology and the "mouth to ear" folk ballads, music has always been a cherished heritage of this colonial people of varied lineage. Covenanters, Moravians, Huguenots, and English, moving westerly from the Tidewater estates, added to the rich cultural progress — superlative schools and colleges, symphonic, choral, and art song literature—which has found an impressive fruition in this annual August Festival.

While recognizing the great contributions of sponsors, friends, visitors, earnest workers, and the loyal students, major credit for the outstanding achievement must go to one man, whose vision, unflagging inspiration, devotion, and unrelenting toil are responsible for the founding and development of the Music Camp and Festival. James Christian Pfohl, while music director at Davidson and Queen's Colleges, inaugurated the Youth Music Camp at Brevard, and for the past 17 years he has realized his ideas in music education and performance—especially for the 10-to-20-year-old student group. Ensemble, theory, private voice, and instrumental lessons are each season available under the distinguished faculty which Dr. Pfohl has assembled from first-rank orchestra players on summer leave, and from conservatory facilities and the South's fine public school system. Besides the Camp concerts for residents and "furriners" (summer visitors), the music performances of Camp and Festival were broadcast in 1953 over three major networks and many area stations.

"Jim" Pfohl, as most people call the director, was born in Winston Salem, N. C. (his father is a bishop of the Moravian Church). He attended the University of North Carolina, later receiving his Bachelor of Music and his Music Doctorate from the University of Michigan. He has been conductor, since 1949, of the Charlotte Symphony Orchestra; was appointed conductor of the Jacksonville, Florida, Symphony in 1952; has frequently guest-conducted the National Symphony at Watergate, Washington, D. C.; is organist and choir director of Myers Park Presbyterian Church in Charlotte; Editor of the Moravian Choral Music Series; director of the Moravian Church Chorus and Orchestra in Winston Salem; and with indefatigable zeal, plans and directs the six-week Music Camp program and the Brevard Music Festival program.

An erudite master of musicology, Pfohl is a strict disciplinarian in matters musical, but a genial personage who radiates a vital enthusiasm and good will. He makes everybody feel welcome and "at home" in the beautiful Brevard setting. And if, besides music, you want tales of the big bears in the hills, weird mountain legends, or quaint Moravian folklore, he can supply that too. On the podium he is alert and authoritative, and his first-chair men return year after year to play under his baton.

Without listing the numerous "special" events, the Festival proper opens Friday, August 13, with the orchestra playing Beethoven's "Leonora" Overture, Franck's D Minor Symphony, and (with soloist Carroll Glenn) the Tchaikovsky Violin Concerto. Miss Glenn will play the Vivaldi Concerto (an American premiere) on Saturday evening. Also listed is a "first" for Milhaud's "Le Boeuf sur le Toit." Wagner and Nordoff works complete the program. On the first Festival Sunday afternoon pianist Eugene List will play Tchaikovsky's Concerto No. 1.

On Friday the 20th, Carol Smith will make her Festival bow in De Falla's "El Amor Brujo" for contralto and orchestra. Saturday brings a "Tribute to Wind Instruments" program, listing the world premiere of Eino Rantavara's "A Requiem in Our Time" (the winning composition in the Thor Johnson Brass Ensemble Award) and works by Strauss, Chavez, Hindemith, and Grainger. Carol Smith will be joined by David Lloyd, tenor, in performance of Mahler's "Das Lied von der Erde" for the Sunday afternoon concert.

The final tri-concert weekend will introduce Grant Johannesen, pianist, playing on Friday the Grieg Concerto, and on Sunday Bach's Prelude in E Major and the Beethoven Concerto No. 4. Donald Gramm, bass-baritone, will be introduced on Saturday in a Mozart-Berlioz program which will include arias from *The Magic Flute*, *The Marriage of Figaro*, and *The Damnation of Faust*, and orchestral numbers from the same scores. The Festival will close with a Sunday afternoon hearing of the Symphony No. 1 by Brahms.

FESTIVAL TIME U. S. A.

By MARY CRAIG

WHEN summer comes and the tensions of dourer seasons relax, it is a happy custom for natives of this pleasant land to go visiting in search of healthful change, refresher-education courses, or just entertainment. Being a peaceful, predictable people, Americans who live in the highlands will probably seek the seacoast; while the long roads to the mountains will undoubtedly swarm with cars from the plains and farm country.

The Summer Festival is not a new idea. Years back, before the World War I generation, July and August were music-lecture months. However, people didn't take to the road, because entrepreneurs brought their programs into the small towns and resort centers where wooden stages were erected under large tents, and weekly series listed famous personages of the theater, lyric-stage, and even politics. I can find little material on these undertakings, but am told that Redpath Lyceum and traveling Chautauqua brought William Jennings Bryan and Italian opera impartially to the ticket buyers. The series drew crowded houses. From 50 miles around, the customers came to hear *Faust* and to goggle at a red-velvet devil. They trekked innumerable miles to have a look at Bryan and listen to his golden oratory. Without going into detailed history, summer festivals were undoubtedly of cultural value, whether *al fresco,* tented, under a shed, or in a school hall. They were also lucrative. World famous musicians were then available at this season, and up-and-coming artists profited at Spartanburg, Columbia, Portland, St. Louis, and points west. During the tired 1930s much of this tradition was lost and forgotten. The present ever-increasing scope of artistry and fine programs, refreshingly new to most of us, is invigorating to musical progress.

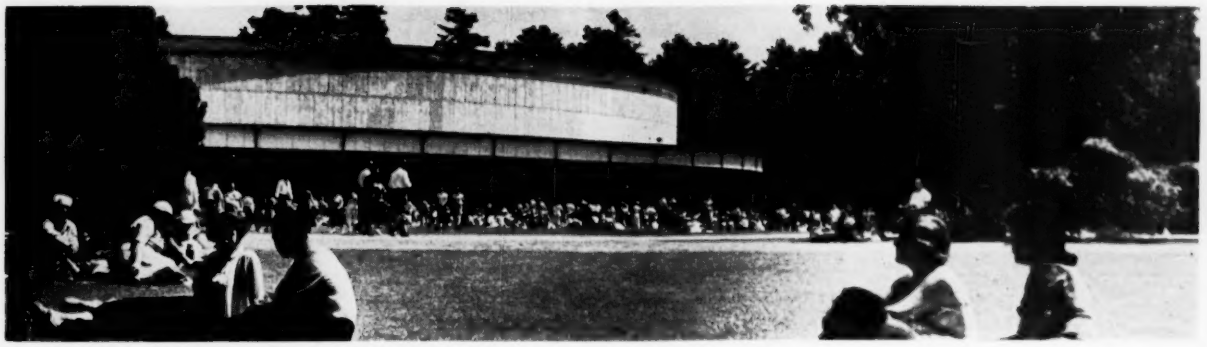
In New England, high, overlooking beautiful, restful miles of wooded hills and meadows, stands a replica of the little Red House where Hawthorne wrote his *Tanglewood Tales,* where on pleasant afternoons Henry Hadley, an American composer, gathered friends, musicians, and music-lovers for open-air concerts "on the green." Now the quaint building is a part of the great Berkshire Festival, which many still call just "Tanglewood." The Boston Symphony Orchestra and the musical and organizational genius of Koussevitzky have combined to build the venture to its present magnificence with gigantic Shed, diversified School, and important programs attracting international celebrities and audiences that number thousands.

The Berkshire Music Center (Lenox, Mass.), directed by Charles Munch, lists about 25 student concerts in addition to the imposing schedule planned for the Boston Symphony Orchestra—in all, 49 events in 42 days, from July 7 on, plus many features not listed. The formal Festival program offers 6 Wednesday and 6 Friday evenings in Theatre Concert Hall; 6 Saturday evenings and 6 Sunday afternoons in the Music Shed. The 150th anniversary of Hector Berlioz' birth will be remembered by the composer's "Romeo and Juliet," his "The Damnation of Faust," and his Overtures, Symphonies, and Requiem. Stravinsky's "Pulcinella," Ibert's Flute Concerto, works of Piston, Copland's opera *The Tender Land,* and Ernst Toch's one-acter *The Princess and the Pea* will be heard. Among several conductors, Pierre Monteux and Hugh Ross will relieve Dr. Munch; the Festival Chorus will bow out certain evenings in favor of Harvard and Radcliffe singers; and outstanding trio and quartet string groups will play.

Easy of access, Tanglewood is surrounded by several towns with attractive music and dance series. From Lenox (now gone the way of Newport, Tuxedo, and other fashion centers) the customer may ride over to Lee, Mass., where the Jacob's Pillow Dance Festival (Ted Shawn, founder-director) offers for its 13th season an array of international stars of the Dance in first appearances here, or in premieres presenting the Celtic Ballet of Scotland, the Flamenco dancer Inesita, Hindu soloist Ram Gopal, London comedy team Emerson and Jayne, a company from Trinidad, Hollywood's Lester Horton Dance Theatre, and American Indians from the Pacific Northwest. In the lengthy programs, sugared and peppered to suit anyone's taste, Colorado, the ancient East, American mime, and modern dance alternate.

Anyone with a longing for higher hills to climb may be more than pleased by a planned trip heading into New Hampshire and Vermont. You may check in anytime during the five-month period of the MacDowell Colony in Peterborough, N. H., and besides hearing good music, meet the residents who have been granted working fellowships and who enjoy the amenities of the studio's set around the 600-acre tract of rolling foothills of the Monadnock region. There's a fine cross-section of American talent drawn from 12 states.

Going on into the White Mountains, why not try the Seven Arts Festival at Pike, N. H., July 4-19? Now in its 4th successful season (handled by Walter Jacobs of the Lake Tarleton Club), this is a spot for gaiety, rocking-chair comfort, diversion, and instruction. You are privileged to be terribly cultural with the Mendelssohn String Quartet, thrill over the New York City Opera's *Carmen* or the Margaret Hillis Choir, square-dance with Jed Prouty, or watch the Charles Weidman Theatre Dance group. You may wander through galleries of gouaches, water-colors, oils — etchings too — and take in a $25,000 photo prize-winning exhibit. Or if you are inclined to dodge lectures



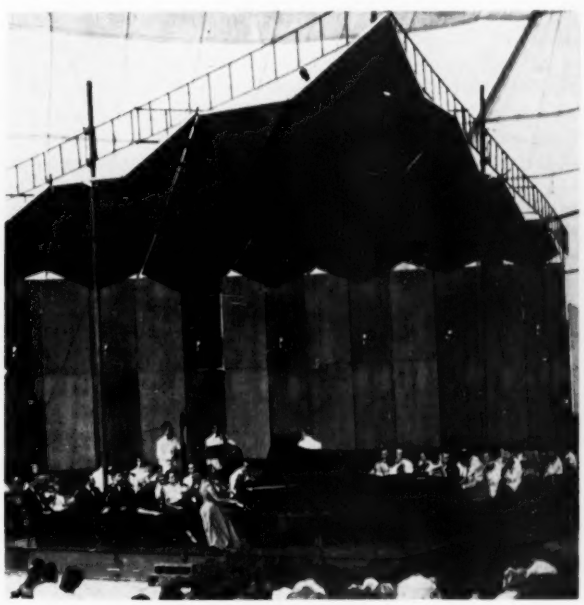
Berkshire Music Festival—"Tanglewood," Lenox, Mass.

and any or all brain pressure, you may fish, swim (in any of five lakes), tennis, golf, or just lie under a tree on the 5,500 acres, and unlax or fritter through a golden afternoon till rhumba time. Sounds wonderful! From here it's not too far to make a detour to the Dance Festival at Mt. Sunnapee State Park, where a real festival is in motion, or, for more formal fare, the Composers' Conference, held the last two weeks of August in Bennington, Vt. Over at Weston, Vt., there will be another recital series directed by Maxim Schur, concert pianist, beginning July 4 and continuing for six alternate Sunday afternoons. The Juilliard String Quartet, Trio Modernage, Rococo Ensemble, Herman Neuman Sinfonietta, with soloists Alice Howland and Mr. Schur, provide the interesting programs.

Getting back to the Boston area, one notices that the Esplanade Concerts begin July 5 and continue through August 10 with Arthur Fiedler conducting the Boston Symphony—these instrumentalists commuting weekly from Tanglewood. And just about an hour's ride down the Cape is the Plymouth Rock Center of Music and Drama (headquarters at Duxbury, Mass.). David Blair McCloskey opens his season July 7 with Sutton Vane's drama *Outward Bound* (directed by Michael Lawrence), and continues with *Taming of the Shrew, Cosi fan tutti* (George Poinar, director), *The Gondoliers*, contemporary scores including *The Voice* and a new American opera by Kondorossy, "standard" operas, and orchestral concerts.

From experience, I can say this is a place to have fun as well as to enjoy drama and music. I recall, one summer, a Canadian couple who stopped for one night, and two weeks later were still working as unpaid stage-hands between acts. This reporter went for a *Don Giovanni*, and returned home a few days behind schedule, slightly dazed, and quoting whole pages of *Lady Windermere's Fan* and *The Bat*. A grand mixture of lyrics and dramatics. You can have a look at the famous Rock where stepped Elder Brewster and his flock—though how they did it in all that mud, I'll never know — and you can clam-dig in opera interims.

In August (19-22) down the east coast to New London, Conn., one may drive to watch the ships and the fog and the sea-gulls come into harbors. In Palmer Auditorium of Conn. College, Jose Limon and his Dance Company, with guest artists Yuriko and Pauline Koner, will stage the 7th annual Dance Festival. New works in choreography, revivals of Doris Humphrey's "Water Study" and "Soaring" highlight the matinee and evening showings.



Aspen Festival—Aspen, Colo.

And now we are close to the Metropolitan Area. New York City is a fine summer resort—so say all the newspapers. This time you may believe the publicity. But with over 300 years of historical happenings to consider, the myriad beauty and recreational spots to visit, and since

Grant Park Concerts—Chicago, Ill.

the festival-traveler really should have a choice of Southern and Western enterprise, a mere summary should suffice: the Naumberg and Goldman Band concerts on the Mall in our green and pleasant Central Park; Alfredo Salmaggi's Saturday night opera performances at Interboro Stadium on Randall's Island (10 degrees cooler than town. It's guaranteed); the American Concert Opera group's presentation of the *Coronation of Poppaea* (by Monteverdi) at Lucie Bigelow Rosen's lovely anachronistic estate, Caramoor, in Katonah (if too late this year, *do* calendar it for next); and the Chamber Music recitals at Southampton, on Wednesdays in August. Sponsored by Nathalie Boshko, noted violinist, the list includes Albert Katz, cellist; Hella Chitrik, pianist; Michael Barton, violist; George Honkle, bass; and Miss Boshko. Singers will be announced later. The outstanding music series is, of course, the Lewisohn Stadium Concerts. Ten orchestral works will be premiered. Sir Adrian Boult, Thomas Scherman, Virgil Thomson, and Morton Gould will be added to the podium list which includes Pierre Monteux, Alexander Smallens, Kostelanetz, and other eminents of the baton.

Of course if the big city does not draw you, how would you like a session way up state at Chautauqua, N. Y.? From July 10, eight weeks of varied fare is yours for the going. Walter Hendl leads the orchestra; Ralph McAllister is general supervisor of the inter-allied opera, instrument, and chamber music schedule. You may hear Roberta Peters, the First Piano Quartet, chat with the N.F.M.C. members, listen to Dr. Ralph Bunche and/or the Chautauqua Choir. This is just a sample. There's a Department of Religion too where missions, faiths, and world problems are discussed. (Are any of you old enough to recall the famous Chautauqua Salute? And the *breeze* those waved handkerchiefs stirred up in the news sheets across the country? It was, I guess, the start of national germ consciousness.) Seriously, it's a wonderfully inspiring center of thought and sound. Well worth the traveller's attention.

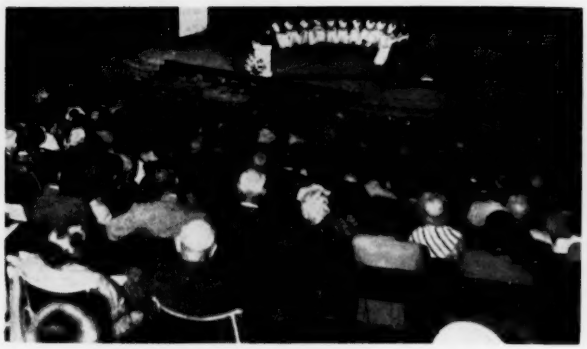
River crossing is, historically speaking, epoch making —the Bubicon, the Styx, the Delaware, even the Hudson. However, once safely through the Lincoln Tunnel or across G.W.'s Bridge, music seekers may turn to compass points ad lib and find a resting place. Northwards in the Pocono-Delaware honeymoon country is Tamiment, Penna., whose famed Institute hosted musicales by the Curtis String Quartet June 24-27. There is a planned syllabus of chamber music events on Thursday evenings all summer, a premiere of a prizewinning quartet score, and interesting activities on the erudite side. Although I have at hand no brochure, I'm certain it would be enlightening and good entertainment to drop in on Fred Waring's conventicles just past the Delaware Water Gap—might get first-hand information on how to make your own radio program. If you turn southwards along the sea the Ventnor Summer Music Festival on the Pier will welcome you. Not far from Atlantic City (and ghosts of the Steel-Pier Concert-Operas), Ventnor is a nonindustrial resort town. Here, fanned by the cool winds right off the Atlantic, you can get your current dose of iodine pleasurably while listening to Elena Nikolaidi, Jan Peerce, Leonard Rose, Herman Godes, and Norman Carol—a brilliant group appearing individually Tuesday evenings, August 3-31.

From here on down to the Gulf line, every university and college summer school announces one or more major music events complete with imported and local celebrities, plus equally numerous municipal concerts—a wonderful but appalling prospectus for the enumerator. One type is the Watergate Opera in Washington, D. C. (staged by indefatigable Salmaggi, conducted by Enrico Leide), and leaping far south is another type, the Alabama "Under the Stars" cycle. With a quick whirl back to West Virginia, we note that opera is an outstanding feature of the Oglebay Institute, whose workshop is headed this session by Boris Goldovsky, fresh from the New England Opera tours. The Festival is held in Oglebay Park Outdoor Theatre, August 16-30, with Dance Travelogues, Robert Merrill, the Little Theatre of Wheeling, *Gianni Schicchi*, and bits of *Carmen* illuminating the stage. Picnic grounds, cabins for hire, and "bird walks," plus a delightful Carriage House Theatre and gorgeous West Va. scenery augment the other attractions.

River country, picturesque and unpredictable, takes us to Cincinnati and the renowned Zoo opera. In my singing days, bass-baritones of the cast were frequently disconcerted by the competitive roaring of the Zoo lions who joined us in song. The beasts (lions, I mean) were supposedly allergic to sopranos—or so I was told. Whether or not Mr. Stivanello has changed all that, every seat in the newly enlarged, modernized Outdoor Theatre has been sold for opening night in the "Third-of-a-Century" season. Managing director Robert Sidell expects record audiences from June 26 on. The *Lucia* of that date presents "Met" star Roberta Peters. Dorothy Kirsten (returning to the opera stage), Herva Nelli in *Bal Masque*, Claramae Turner, Guilio Gari, David Poleri, "Gene" Conley, young Dolores

Indian Hill Music Workshop—Stockbridge, Mass.

Central City Opera—Central City, Colo.



Oglebay Park—Wheeling, W. Va.

Jacob's Pillow Dance Festival—Lee, Mass.

Wilson, Salvatore Baccaloni, and singers of similar caliber will be heard. *The Bartered Bride* and *Andrea Chenier* will intersperse the more familiar scores.

Not too distant for a swing-over is Chicago, whose giant skyscrapers form a stupendous backdrop for the Shell and Amphitheatre of Grant Park, where luminaries of the concert field will guest with the Symphony Orchestra, directed by Nicolai Malko. We read that Mischa Elman will weave his silken skeins of violin music, and Jan Peerce will sing tenor arias. The Swedish Choral Club, conducted by Harry T. Carlson, will sing excerpts from "Elijah" and "The Messiah." (Oratorio lovers take note.) There will be opera (*Madam Butterfly*) and distinguished guest conductors on the extensive program. Six guest conductors, five pianists, five violinists, two cellists, the Fine Arts Quartet, and the Chicago Symphony Orchestra decorate the brochure of Ravinia Festival, June 20-Aug. 15. I don't know what wiped out the great opera schedule of the pre-depression period, but you may still anticipate great music in this 19th season of "Under the Stars" concerts.

For opera with a difference, go to Central City, Colorado. There must be many music-lovers who have grown a little weary of the surge towards bleak modernity, and whose ears ache occasionally from the leaps of contemporary music and the atonality of 12-tone modes. Central City Opera is the answer. All the plush and velvet of late Victorian splendor against the stark majesty of "them thar hills," where once a $4 pan of pay dirt opened up a $20,000,000 gold lode which made the little post-office site the wealthiest community in the Colorado Territory. Much of the glory vanished with the turn of the century, but loving connoisseurs have preserved and restored the intrinsic atmosphere and mining plant itself. The elaborately decorated theater that once presented Salvini and Bernhardt again dazzles the audiences with stars of forum and stage. This year eminent Charles Laughton will direct "The Caine Mutiny Court Martial," July 28-31. Elemer Nagy will design and direct *Faust* (selected as the opening "grand opera"). Beginning June 26, it will run for 21 performances, and feature stellar singing talent. Strauss's *Ariadne auf Naxos* is billed for July 3. There will be the usual observances of stagecoach pageants, pioneer games, and many sights and echoes of a lavish, extravagantly colorful epoch in American history.

Over at Steamboat Springs, the Festival program offers variety—workshop productions, dancing on horseback (you might call it "horse opry"), and a big free-for-all square dance in the streets of the town, with Ed Gilmore as emcee.

The fine Aspen Festival in Colorado, which has evoked national interest with excellence of formal music and artists, will run ten weeks commencing June 28. High in the cool beauty of the Rockies, in the ex-mining town, the Festival Orchestra will provide the continuity of the series. Besides a long list of topflight names, including William Steinberg, who comes for an Aspen debut as soloist and conductor, there will be interesting contrast in viewing Pergolesi's *La Serva Padrona* and Stravinsky's dance-drama "L'Histoire du Soldat" in juxtaposition on Aug. 14. Vronsky and Babin in Mozart's "Lodrow" concerto; the Brahms Requiem, with Mack Harrell and Phyllis Curtin; Darius Milhand conducting his own compositions; inimitable Anna Russell; and many concerts, completely classic or contemporary, offer a brilliant festival pattern.

Leaping from peak to peak (musically speaking, of course) you can hear the Denver Symphony Orchestra, under Paul Caston, at Red Rocks Park. And if you hit the trail southwards, Inspiration Point in Eureka Springs (over the Arkansas line) is showing *The Bartered Bride, Hansel and Gretel*, and Cadman's Indian romance, *Sshanewis*.

Redlands Bowl, not far from the famed Hollywood Bowl, lists symphonic concerts and featured artists. A trip down the coast to San Diego will take the visitor on the ancient trails of the Conquistadores, where he will find relics of Spanish explorers, missionaries, Indians, and the hot gaiety of near-tropic climes. At Balboa Park (the name in honor of Vasco Nunez de Balboa, who allegedly first looked upon the Pacific Ocean from "a peak in Darien"), the San Diego Symphony and guest soloists will perform under the baton of Robert Shaw. The name is plain; the music will not be, it's a promise. Schubert, Stravinsky, Beethoven, Brahms, Dohnanyi, and a showing of Mendelssohn's "Midsummer Night's Dream" featuring screen star Maureen O'Sullivan, highlight the sessions.

Santa Barbara (bell and mission country) opened a Pacific Coast Festival June 24-July 4, with Dorati and Hendl leading the chamber orchestra ensemble.

Ending the cross-country festival tour on a gloriously classic note would be a stay at Carmel, California, for the 17th annual Bach Festival. The thrill of matchless music, the panorama of surrounding hills and sea, and superior performances bring visitors with the spirit of pilgrims to the 12 sessions, July 19 to 25. Founders and producing managers Dene Denny and Hazel Watrous announce hearings of the Passion According to Saint Matthew; excerpts from major choral, instrumental, and orchestral works utilizing instruments of Bach's day; interesting chamber music groups; and a chorus of 60 voices.

If you have followed the long trails up, down, and west, you must have a new concept of the scope of music doings in the U.S.A.—and we didn't even touch on Texas. Plane home, and you'll probably find music enterprises and presentations just around the corner in your own home town.

THE NATIONAL SCENE

Craig Timberlake, winner of this year's American Theatre Wing Award—"musicianship and perceptiveness." (See review on this page.)

NEW YORK CONCERTS

Craig Timberlake, bass, May 23, Town Hall, E—Accompanied at the piano by Alice Wightman, the personable Craig Timberlake, recipient of this year's (7th Annual) American Theatre Wing Award, assembled an expectant audience. It was not disappointed by the artist's musicianship and perceptiveness, though his vocal delivery suffered from a sameness and lack of color which deprived his interpretations of variety. Technical demands of the classical and pre-classical pieces were adequately handled. The five Brahms songs, however, were not exhaustively interpreted. The presentation after intermission of "La Musette" by Rameau and "L'Amour de Moy" (Vaughan-Williams' arrangement) introduced Poulenc's "Le Bestiaire" and "Chansons Gaillardes." If Poulenc's subtle humor was not realized, the blame rests partly on Miss Wightman's colorless accompaniments. The cycle "Flight for Heaven" by Ned Rorem (a setting of poems by Robert Herrick) was sung with emotional impact and convincing expressiveness. Two Sea Chanties arranged by Celius Dougherty closed the well-received program. H. W. L.

His stage experience was manifest in his poise, his ease of bearing and his interpretations . . . but because Mr. Timberlake's voice sounded somewhat worn and lacking in color in the actual sounds produced there was little of the poetry that it was clear the singer wanted to communicate.

R. P. N. Y. TIMES

. . . a fine voice of solid timbre and an intelligently differentiated approach to music of various kinds. He does not always succeed in bringing out individual flavors, due mainly to a series of vocal hazards that he has not yet overcome.

T. M. S., N. Y. HERALD-TRIBUNE

Florence Kopleff, contralto, Town Hall, May 25, A—Although this was her debut recital, Florence Kopleff has made numerous appearances in New York with leading choral and operatic organizations, among them the Collegiate Chorale and the American Chamber Opera Society. She has also appeared with the Boston and San Diego orchestras. More impressive than this formidable experience, however, was the natural beauty of her voice and her well-schooled technique. The latter was amply displayed in the opening works of Riccio and Scarlatti. The artist performed the Beethoven "Sechs Lieder von Gellert" with a directness of spiritual communication that infused the work with a singular nobility. Of the Schumann-Brahms group, the former's "Waldesgesprach" was most outstanding for its dramatic narrative style. Debussy, represented by his "Le Promenoir des Deux Amants," was followed by several Poulenc ditties. The American group included works by Barber, Ernst Bacon, William Flanagan, and a first performance of Israel Citkowitz's "Dust of Snow." This review would not be complete if it failed to praise the musicianly accompaniments of John Wustman. M. D. L.

Composers Group of New York, May 27, Carnegie Recital Hall, E—The Composers Group of New York, founded in 1945 by Adelaide T. Eakin, deserves credit for this program of contemporary music, even though every work presented was not of outstanding importance.

The program opened with Eda Rapaport's Quartet in G, a highly dissonant work lacking clear construction, played by the Kohon String Quartet. With the composer at the piano, Beatrice Krebs (contralto) sang Sam Ewell's three Elizabethan Songs—pleasing pieces of melodic charm. Karen Andree Corning's Allegro, Fugue, and Finale afforded one of the highlights of the evening. Here inventiveness and craftsmanship were happily combined by the composer, and tellingly realized by pianist Leon Kushner. Eldin Burton's Sonatina—played by Jesse Tryon (violin) and the composer—is a light, entertaining composition influenced by the Gallicism of Prokofieff. William Masselos lent his mature art to a searching interpretation of Cecily Lambert's strongly imaginative Piano Sonata No. 4. Irwin Swack's Two Pieces for Flute—played by Samuel Baron (flute) and Sue Durmashkin (piano)—are musical pleasantries. The closing Suite for Trio by Irving Ravin—performed by Helen Breneman (soprano), Sara Teinking (English horn), and Raphael Grossman (piano)—are contrapuntal studies which actually belong in the classroom, not the concert hall. It is interesting to note that the two women composers on the program wrote the most powerful pieces. H. W. L.

Lore Reckel, soprano, June 3, Carnegie Recital Hall, E—Miss Reckel, a member of the Savoyards Company, in her debut recital displayed exquisite programming, convincing delivery, and a fine sense of humor. She fell short in expressiveness only where her youth was a handicap, as in Schumann's cycle "Frauenliebe und Leben." In English songs by Linley, Storace, Anonymous, Purcell-Britten, three Schubert songs, Mozart's "Zeffiretti lusinghieri" from "Idomeneo," and a closing group of folksongs, she gave an excellent account of her present artistic status, for which she was warmly applauded. The accompaniments of Martin Rich added luster to the program. H. W. L.

. . . a voice of agreeable and expressive quality, potentially a good instrument but at present not always handled with ski!". J. B., N. Y. TIMES

"Carmen," Randall's Island, June 19—"Carmen" took to the open spaces without benefit of mountains and

smuggler routes June 19. This was the opening presentation of the Popular Price Grand Opera Company, directed by Alfredo Salmaggi—and our first applause goes to the indomitable maestro who with a real sense of theatre has given opportunity to so many singers, dancers, and conductors on his various stages.

Under the difficulties that beset the staging and performance, all concerned offered a good show. There was a 29-piece orchestra directed by Enrico Leide, who evidenced experience, poise, and versatility in his control of the widely separated instrumentalists and the vocalists. The cast was excellent, with lustrous-voiced Helen Rovell a graceful, fiery gypsy; and a new young tenor, just off the boat from Italy, Giulio Lucchiari, whose fervent singing and admirable conception of the Don Jose role brought rounds of clapping from the approving audience. One of his vibrant high notes literally did bring down the house (one on stage, of course). Gloria Cibelli sang the exacting Michaela music with mellow tone and ease. She needs dramatic schooling, however, to be really good in this part. Richard Torigi as Escamillo did some of the best singing of the evening, indicating fine potentials. Joseph Salvador was in good form as Zuniga, and the supporting players, including an attractive ballet, seemed experienced and competent. Although the rising wind across the Island played tricks with music and the colorful stage sets (the painted trees waved in a wild breeze), the mellifluous score came through with indestructable richness and vigor, and the 1,000 or more hearers were well pleased. M. C.

Lewisohn Stadium opening, June 21—New York has now not only its Summer Festival (which in the words of its president, Mr. Bernard Gimbel, is before all a state of mind), but it will enjoy, almost every evening for the next six weeks, a festive gathering under the stars devoted to the popularization of good music—the 37th season of Lewisohn Stadium Concerts, which opened on June 21. The weather god was extremely kind this year. After a hot day, a relatively cool evening greeted the listeners at the CCNY campus. The usual parade of airplanes —to which Sir Adrian Boult, conductor of the opening week, had taken exception during a shipboard interview on arrival—was restricted to three rather considerate aerial intruders. Even the usual street noises were reduced to a minimum. Which is proof of the influence of indefatigable "Minnie" (Mrs. Charles Guggenheimer), patron saint of these concerts, who was greeted with most cordial applause upon her appearance for the usual intermission speech on opening night. She asked the gathering to rise for five seconds to honor the memory of Mrs. Sam Lewisohn, late co-chairman of these concerts, who had died tragically last week in a car accident. Then she introduced Bernard F. Gimbel who, with the Mayor (who had "ditched" her by attending conferences in Puerto Rico), is co-chairman of the New York Summer Festival.

The opening program presented the renowned English conductor Sir Adrian Boult in craftsmanlike interpretations of Beethoven's Leonore Overture No. 3 and the Symphony No. 7. Sir Adrian in these polite readings allowed the orchestra to breathe and sing. Soloist of the evening was Rudolf Firkusny in a masterly rendition of the Third Piano Concerto. Technically and musically, Mr. Firkusny was equally convincing. The soloist played a work by Bach as an encore. H. W. L.

Soloists at the Bethlehem Bach Festival. Left to right, seated: Janet Southwick, soprano; Lillian Knowles, contralto. Standing: Kenneth Smith, bass; Chester Watson, bass; John McCollum, tenor; Joseph Victor Laderoute, tenor.

Concert Artists Guild Presents Afternoon of Opera

A delightful Musical Afternoon was held under the auspices of the Concert Artists Guild (Mme. Simon Barere, president) on the afternoon of May 23 in the Social Hall of the Stephen Wise Free Synagogue. Following introductory addresses, the capacity audience greeted with enthusiasm "An Afternoon at the Opera" by the Rossini workshop (Luigi Rossini, director; Hulda Rossini, musical director). Acts were presented from four different operas — *La Bohème*, Act I, with Jean Maretta, Wallace Wagner, John English, Michael Therry, William McCully, Paul Richards; *La Traviata*, Act I, with Mathilde Sarrano, Frances Landimarino, Wallace Wagner. William Golden, John English, William McCully; *Il Trovatore*, Scene from Act IV, with Virginia Copeland, Robert Dean; *Tosca*, Act II, with Frances Landimarino, Norman Atkins, Paul Richards, John English. The simple stage settings enhanced by excellent lighting were highly effective, and the singing and action were generally impressive, especially in the first three operatic excerpts. L. C.

Bach Festival in Bethlehem

From the soaring Bell-Tower of Packer Memorial Chapel, on the rising, mountainous bluff of Lehigh University Campus, the Moravian Trumpeters sound out across the beautiful Lehigh Valley the chorales of their music-liturgy, announcing the commencement of the 47th annual Bach Choir Festival. The tradition of a Music Festival began in Bethlehem about 1790. The present Bach Choir, founded in 1900 by Dr. Fred Wolle (who had inaugurated the Bethlehem Choral Union in 1882), has maintained its splendid record of achievement.

Properly, the Festival programs ran Friday and Saturday in four sessions; but under the direction of Dr. Ifor Jones, the Thursday night rehearsal has become an event of equal audience importance, presenting soloists, extra cantatas, chorales, and usually excerpts from the Mass in B Minor, which is performed uncut on Saturday. The Thursday night audience is predominantly local, whereas the large groups of visitors from all over the country subscribe to the other sessions. The audience arrives by train, by chauffeur-driven car or station-wagon (gold-lettered with the names of music schools), on foot, and in wheel-chairs. For most of the hearers it is a yearly jaunt, for a few it is a devout yearly pilgrimage. And there are cohorts of excited newcomers, one of whom said in my hearing, "I've tried to get to this Festival for two years!" The atmosphere is friendly, warm, and sociable, and the music is perennially glorious.

The program on Thursday offered unaccompanied chorales as well as chorales for voices and orchestra. The latter included Cantata No. 22, "Awake Us, Lord, and Hasten"; "Intonazione" for solo bass and men's voices; Cantata No. 28, "We Hasten with Feeble but Diligent Footsteps"; and Cantata No. 30, "Shout for Joy, Ye Ransomed

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Band." Also heard were choruses from the B Minor Mass and the inspirational Concerto in E for violin and strings. The Friday sessions at 4:00 and 8:30 presented the Passion According to St. Matthew. In the Prologue portion, Dr. Jones introduced his Youth Choir for the lovely chorale sung contra the adult chorus. Although achieving a very beautiful effect, the clarity was not as distinctive as when sung by a pure-voiced boy-choir. Janet Southwick's clear, warm soprano was outstanding even in a conductorially rushed version of the "Bleed and Break" air. Her second air, "Lord to Thee my Heart I Proffer" was beautifully sung. John McCollum, tenor, showed excellent schooling and sang with linear distinction. The obbligato of "I Would Beside my Lord Be Watching" was most eloquent. Lillian Knowles scored with mellow voice and expert phrasing in the contralto arias "Grief and Pain" and "Ah, Golgotha," while basses Chester Watson and Kenneth Smith, differing in vocal timbre, vied in splendid resonant tones and impeccable diction. Joseph Victor Laderoute, also distinguished for clarity of enunciation, coped effectively with the exacting narrative of the Evangelist. And the chorus, which sang the involved multi-voiced numbers with superlative ease, ended on an exquisite cadence with the "Here yet Awhile, Lord, Thou Art Sleeping."

On Saturday morning in the Parish House of the handsome Cathedral Church of the Nativity, Agi Jambor, pianist, was heard in a fine program of Bach compositions: preludes and chorale melodies; the Chromatic Fantasia and Fugue in D Minor; the B-flat Partita; Prelude, Fugue, Allegretto in E-flat; the A Minor Fantasia and Fugue; and the French Suite in G.

The sounding of the Moravian Trumpets from the tower of Packer Memorial announced the performance of the matchless Mass in B Minor. Although an annual event for many of the audience, the sudden downsweep of Ifor Jones' baton and the first crashing chord of voices and instruments in the Kyrie never fails to thrill.

Dr. Jones has altered his direction of other presentations. The brilliance of speed and climactic dynamics has been modified into an almost superhuman sostenuto, which at moments results in a choral buzzing. But the ethereal quality of the pianissimos, the bloom of the Sanctus, and the ecstatic "Hosanna" carried tremendous impact. The exceptional solo quartet, possibly a little weary after heavy rehearsals, long concert sessions, and extraordinary demands of the music, acquitted themselves with notable skill. Instrumentalists deserving especial credit were Jacob Krachmalnick, concertmaster; Vernon DeTar, organist; Mary H. Givens, pianist; Mason Jones, solo trumpeter; and the first-chair soloists for various obbligati. The Bach Choir, focus and center of the Festival, was, as ever, magnificent. MARY CRAIG

WASHINGTON

■ Federal funds to help the nation's symphony orchestras and other artistic enterprises were asked by witnesses at a recent hearing before a subcommittee of the House Committee on Education and Labor.

The hearing was called on a bill sponsored by Representative Howell, Democrat of New Jersey, which would among other things provide for Federal grants to states for fine arts programs. The bill would also create a new national arts commission and authorize construction of a music hall and theater in the District of Columbia.

Lawrence Tibbett, Dr. Howard Hanson and Floyd G. Blair (president of the N. Y. Philharmonic-Symphony Society) were among the witnesses. Mr. Tibbett, honorary president of the American Guild of Musical Artists, said it is no longer possible for a singer or dancer to make a living in his chosen field. He estimated that over 80 percent of such artists earn less than $2,000 a year. Mr. Tibbett also complained that educational foundations "do not seem inclined to make contributions to the arts," although large amounts are spent in research "on the mating habits of Zulus or the relationship of comic books to the reading habits of youth."

Dr. Hanson, president of the National Music Council, said there is a desperate need for some sort of governmental assistance for symphony orchestras, which he described as being in "real economic peril." He noted that there is no federal agency to serve as a clearing house in the field of music, and also pointed out that the Capital's own National Symphony Orchestra has no home of its own. Mr. Blair, supporting the idea of federal assistance in building music halls in the nation's communities, also stressed the serious financial situation of symphony orchestras.

Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, made another strong plea for government aid. Declaring that most American cities "just do not possess suitable facilities" for concerts, plays, and art exhibitions, she declared that this lack "is holding back arts development in hundreds of communities." Mrs. Thompson added: "Many of the orchestra executive board members who oppose direct subsidy of orchestras are the same people who welcome federal assistance in the erection of their local hospitals." She said concert halls built with government help not only would serve immediate needs but also "would serve as a visible symbol of the importance of the arts in our society, just as court buildings have come to symbolize the place of justice in America, and as school buildings are considered some measure of a community's evaluation of the importance of education."

Henry Kaiser, representing the American Federation of Musicians (AFL), cited what he called the "acute economic plight" of the professional musician. Reporting that the 32 major symphony orchestras in the United States and Canada employ fewer than 2,270 musicians, he said even these musicians earn an average annual wage of only $1,814. Only about 72,000 musicians earn a major part of their living from music, while some 175,000 must supplement their income by other means, he declared. Mr. Kaiser also noted that famous orchestras are disappearing, civic brass bands nowadays are rare, and the "name" band business is "drying up." "As the outlets for talent shrink," he warned, "the talent itself withers away." He told the subcommittee the Federation believes only government aid can prevent "the gradual smothering of artistic talent in this country."

A. J. Fletcher, national opera chairman of the National Federation of Music Clubs, endorsed the proposal for grants to states on a matching basis. He criticized the Howell bill for fail-

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ing to set a limit on expenditures and provide for proper control, however. He advocated a limit at first of $50,000 or $100,000 for each state. He also voiced a belief that some of the Howell bill's provisions would lead to too much centralization in Washington, asserting: "Decentralization is what is needed, not centralization."

Representative Javits of New York endorsed the arts commission provision of the bill. Mr. Javits has been sponsoring legislation which would set up a similar commission. Another witness was Mrs. Serge Koussevitzky, widow of the Boston Symphony Orchestra conductor, who cited Dr. Koussevitzky's long advocacy of a national department of fine arts.

Patrick Hayes, former president of the National Association of Concert Managers, called the establishment of a music center in the Capital long overdue.

Representative Bosch of New York, subcommittee chairman, would not predict how soon the subcommittee might act on the Howell bill.

JAMES G. DEANE

BOSTON

■ Since one can't do much more to a house than sell it out, Arthur Fiedler's 25th year as conductor of the Boston Pops set no new records either for attendance or for interest. As always, under his leadership of the famed series, audiences came in droves night after night and had a mighty good time—which is just what Pops are for. Not so easily apparent to the hearers was the conductor's musicianship, which produced some excellent accompaniments with little (and at times no) rehearsal for such works as the Beethoven "Emperor" Concerto, the Poulenc Concerto for Two Pianos, and various Saint-Saens Concerti. The young Boston pianist, Bernard Kritzman, earned plaudits for his sure and musicianly handling of the "Emperor," and one would single out also Trudi Salomon for a sparkling rendition of the Saint-Saens Fifth Piano Concerto. This was the young pianist's first public appearance, and it will by no means be her last.

There has been quite a run on Saint-Saens this season. In addition to the Fifth Concerto, Fiedler scheduled the Second (Mineko Sasahara, soloist), the A Minor Cello Concerto with Margaret Aue, the Third Violin Concerto (Boston University night with Miriam Wexler as soloist), the Second again with Elizabeth Gill and Bertica Shulman, and the "Carnival of the Animals" with Beth Flanagan and Arthur Mackenzie. All of which showed that the French composer wrote good, usable music of high audience appeal.

Appearing again this year were pianists Hilde Somer in several verve-

ful performances of the Rachmaninoff Paganini Variations; Leo Litwin, who now has Pops monopoly on the Rhapsody in Blue and the Warsaw Concerto; and that superb technician Miklos Schwalb, who appeared in the New England Conservatory Night in the Schumann Concerto. Other soloists have included Lorraine Ippolito, coloratura soprano, in a flexible, good-timbred "Mad Scene" from Donizetti's *Lucia;* Berj. Jamkochian in the Poulenc Concerto for Organ, Strings, and Tympani; and the Pops perennial, Gerson Yessin, to whom fell the honor of introducing the Villa-Lobos Piano Concerto No. 3 to North American hearers.

Pops also made one of its infrequent excursions from Symphony Hall when it played at the Boston Arts Festival in the Public Gardens. The two-week festival attracted spectators by the thousands daily, and there was much music to keep them happy, including a performance of Mozart's *Marriage of Figaro* by Boris Goldovsky's New England Opera Theater, and all for free too—nobody paid a cent for anything, except the sponsors of the Festival, who can chalk up a brilliant fortnight for their work and money. JULES WOLFFERS

CLEVELAND

■ The devotional spirit of the late Albert Riemenschneider, who founded the Bach Festival at Berea's Baldwin-Wallace 22 years ago, again imbued this remarkable event with an old-world atmosphere. There was no pretense of showmanship or dazzling virtuosity. All participants performed with the sincerity and musicianship necessary to fully realize Bach's great masterpieces. From the Tower of Marting Hall the Brass Choir conducted by Frederick Ebbs played chorales before each of the four sessions. The first day and evening featured a variety of organ and chamber works: the G Minor Cello Sonata for viola da gamba and harpsichord played by Esther Pierce and Marley Hutchins; a group of "Geistliche Lieder" ably sung by Glenn Schnittke, tenor; a most enjoyable Sonata for two violins and clavier performed by George Poinar, James Lerch (violins) and Mr. Hutchins. The Motet "Come Jesu, Come," admirably performed by the A Cappella Choir under the direction of Varner Chance, closed this first program.

At the evening concert Cecil Munk conducted three Cantatas: No. 15, "Suffer not Thou my Soul"; No. 116, "Thou Prince of Peace"; and No. 110, "Then Was our Mouth Filled with Laughter." They were performed by the Festival Orchestra and Chorus and the following soloists: Lois Marshall, soprano; Lillian Chookasian, contralto; William Miller, tenor; and Phillip MacGregor, bass. Both Miss Marshall and Miss Chookasian were appearing at the festival for the first time, and were given an ovation for their remarkable artistry and interpretation. Mr. Miller and Mr. MacGregor are well remembered from previous participation at these festivals.

The two Saturday sessions were devoted to the St. Matthew Passion. Solo passages were augmented by Glenn Schnittke, tenor; Melvin Hakola, baritone; and W. S. Wright North, bass; in addition to the soloists of the Cantatas. George Poinar conducted with authority and devotion.

■ The final concert of the season by the Friends of Music took place in Harkness Chapel at Western Reserve University with the Double String Quartet performing Mendelssohn's Octette in E-flat Major. Dr. Jerome Gross, violinist and his 15-year-old son performed the Brahms Piano and Violin Sonata (Op. 78); and a Woodwind Quartet was heard in Trois Pièces Brèves by Jacques Ibert.

■ And so to Liberace, whose two evening appearances and one afternoon television affair were sold out weeks in advance! The gentleman did a great deal of naive talking, directed to the 12- or possibly 14-year-old mind; displayed his "new" tuxedo (gray), sang, danced, grinned, played very very little (the "Warsaw" Concerto was the "big" number), and rode to the bank with bulging pockets.

■ At Severance Chamber Music Hall a newly formed organization, The American New Opera Theatre Society, presented in concert form two one-act operas by Leslie Kondorossy, some of whose compositions were introduced last season for the first time. "The Voice" and "The Pumpkin," two musically engaging works bearing the tangy flavor of the Hungarian plains, were competently sung by Mrs. Edward Evans (soprano) and William Martin (tenor) in "The Voice"; and Josephine Daugela, Wilma Ubelitis, Aldona Stempuzia, and Janis Klavins in "The Pumpkin." Cleveland Orchestra members were conducted by Dr. Edward G. Evans, Jr. and Leslie Kondorossy. The young composer gave evidence of musical talent of a high order.

■ The Summer Pop Concerts in Public Auditorium will be resumed this year with an unusually large number of guest conductors. The first will be Andre Kostelanetz, who will conduct four concerts in the opening two weeks. Boris Goldovsky will conduct two concerts; Frank Black, four; and Louis Lane, two. Leroy Anderson, Victor Young, and Rudolph Ringwall will conclude the list. ROSE WIDDER

CHICAGO

■ Catalina Zandueta, lyric soprano and gifted interpreter of folk songs of her native land, gave a delightful recital in Orchestra Hall, recently, under

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the auspices of the Philippine Consulate of Chicago. Wearing fascinating costumes of the various regions her songs represented, Miss Zandueta projected so clearly the moods and meanings of the folk expressions, that explanations were unnecessary. Flawless accompaniments for the folk songs were provided by the well-known guitarist, Richard Pick. The singer was no less enchanting in a closing group, with Rhea Shelters at the piano, and in arias from Puccini's *Butterfly* and *La Rondine* as encores.

■ Vida Chenoweth, outstanding concert marimbist and the first to give a recital of marimba literature (Fullerton Hall, 1953), joined the University of Wisconsin Bureau of Lectures and Concerts on July 1 to assist in building a modern dance group. Miss Chenoweth will tour with the group, composed of four dancers (graduates of the University School of Dance) and Miss Chenoweth, who has studied with Martha Graham.

■ Huel Brooks Gwin, lyric soprano, gave a well-prepared recital program in Kimball Hall, May 16. Remembered for her appearances on TV and as Marguerite in the National Negro Opera Company's presentation of *Faust* in the Civic Opera House, Miss Gwin finds herself equally at home on the recital stage. Her singing is always musical and intelligent, but seems to reflect the dictates of her mentor, so that now, particularly in the classic songs of Handel and Mozart, lied of Schubert and Schumann, and in the French songs, she is more imitator than interpreter.

■ News of Allan Keller's recital engagements—already fulfilled throughout Iowa, Missouri, and Illinois, and to be continued during the summer in Ohio, Wisconsin, Michigan, and Pennsylvania—emphasize this tenor's unusual versatility. His activities in other fields of singing include opera, oratorio, and weekly radio appearances over NBC. On June 5 he sang in *Fledermaus* on Chicago's Theatre of the Air program over WGN. Another operatic role—Rudolfo in *Bohème*—was performed recently by Mr. Keller with the Rockford Symphony Orchestra in a full stage performance. The busy tenor had a sixth return engagement this season with the Bach Choir of Evanston in the Bach Magnificat. With Rhea Shelters at the piano, he recently appeared at The Arts Club Musicale, singing a French group and Rochberg's "Four Songs of Solomon," and in a program for the Chicago Artists' Association.

■ Mr. Wolfgang Hutterstrasser, head of Klavier Fabrik L. Bösendorfer, Vienna, Austria, will be among distinguished European visitors to the National Association of Music Merchants Convention at the Palmer House, Chicago, July 12-16. Bösendorfer pianos made their American debut at the NAMM last July and will again be shown at the convention this year. They will also be exhibited at the Piano and Organ Salon of the Gamble Hinged Music Company (Anthony Sneath, Mgr. and midwest representative for Bösendorfer). Mr. Hutterstrasser will visit other representatives in the United States while in this country, accompanied by Mr. D. S. Smith of Allen Smith, Importers, United States agents for Bösendorfer.

■ Rhea Shelters, Chicago coach and artist accompanist, filled a number of out-of-town engagements recently. She was accompanist for Della Chiesa in recitals on the Pacific Coast, and for the General Federation of Music Clubs convention in Denver, Colorado; for Nancy Carr, guest soloist at the D.A.R. Convention in Washington, D.C.; on tour with Louis Sudler; with Catalina Zandueta in an Orchestra Hall concert; for Miles Nekolny, baritone for the Illinois Opera Guild and the MacDowell Society; accompanist for Carol Smith, soloist at the Lake Geneva, Wis. Music Festival; and on tour with Claramae Turner through the states of Wisconsin, Oklahoma, Illinois, Florida, Missouri, Kansas, and Minnesota.

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New Orleans Opera Has New Artistic Director

Renato Cellini, associate conductor of the Metropolitan Opera Association has been chosen as Artistic Director and Conductor of the New Orleans Opera Association to succeed Walter Herbert, who was relieved of his post after eleven years with the organization in that capacity.

Herbert's dismissal came as a result of a letter which he wrote to the board pointing out that he could not continue under the present setup. He "needed more freedom in performing my duties—the old freedom that I had until a few seasons ago."

Cellini's career began in the United States with his Metropolitan appointment. He also conducted at the Opera Internationale in Mexico City and the Cincinnati Zoo, and has made numerous recordings for RCA Victor.

Mr. Cellini, who was chosen over fifty candidates for the position will assume his duties on September 1.

Critics Circle Re-elect Kastendieck

Miles Kastendieck, music critic of *The Journal-American*, was re-elected chairman of the Music Critics Circle of New York at the Circle's annual meeting. Dr. Henry Levinger of the *Musical Courier* was named vice president; Ronald F. Eyer of *Musical America*, secretary; and Albert Elias, treasurer. Jay Harrison of *The Herald Tribune* and Harriett Johnson of *The Post* were named members of the ecutuve committee.

Van Cliburn Signed By Columbia Artists Mgt.

Nineteen-year-old Van Cliburn, winner of the 1954 Edgar M. Leventritt Award, has signed a managerial contract with Columbia Artists Management Inc., to be administered under the personal direction of the Judson, O'Neill, and Judd division.

"Voice of Firestone" Saved

After it appeared certain that one of the few remaining broadcasts and telecasts of serious music, "The Voice of Firestone," would disappear from the airwaves, Raymond C. Firestone, Vice-President of the Firestone Tire & Rubber Company, announced on June 8 that arrangements were completed with the American Broadcasting Company to continue the "Voice of Firestone" on its television and radio network at the usual time on Monday evenings. The "Voice of Firestone" has been broadcast for the past 25 years on radio, and for the past 5 years as a simulcast on radio and television.

LOS ANGELES

■ Summer music may be light-textured in some parts of the country, but thus far in the Southern California area a seriousness of repertoire has been manifest.

The eighth annual Ojai Festival was under the artistic direction of Lawrence Morton, who also heads Los Angeles' Evenings on the Roof concerts. The programs had an austere cast, and shrewdly eschewed use of "name" soloists who might create economic hazards.

Young Robert Craft led the three orchestra events, while the Hollywood String Quartet was heard in works by Elizabeth Sprague Coolidge, Malipiero, and Beethoven, and contralto Nan Merriman's singing of Hindemith's "Das Marienleben" cycle was paired with four-hand piano music of Mozart and Schubert, beautifully played by Shibley Boyes and Ingolf Dahl. Despite Miss Merriman's capable and even moving interpretation, with Dahl as the brilliant accompanist, the audience found Hindemith's hypertense setting of Rilke's poems almost too bitter a pill to palatably swallow. They warmed much more to Alban Berg's eloquent Concerto for Violin (Eudice Shapiro), Piano (Dahl), and Wind Instruments, which shared a program with Bach's "Trauer-Ode," as sung by the Pomona College Glee Clubs with Katherine Hilgenberg and Patricia Beems among the soloists.

The exquisite performance of the Berg Concerto shared honors of the festival with Stravinsky's Concerto in D for String Orchestra at the opening concert, and his Symphonies of Wind Instruments and Concerto for Piano and Wind Instruments at the closing concert in the new outdoor permanent amphitheatre constructed in Ojai's Civic Center Park by the Festival and its friends, and presented to the community as a common cultural asset. Apart from Stravinsky himself there is probably no more authoritative conductor of his music than Craft, and Lukas Foss' stunning performance of the piano part in the Concerto fully matched his command of its intricate details and comprehension of its rhythmic compulsion. What was pleasing, however, was the evidence Craft gave of an increased all-round ability and maturity as shown in his conducting of works by Copland, Bach, Berg, Mozart, Vivaldi, Schütz, and Gabrieli. The opening and closing orchestra programs were cleverly arranged so that the first used a chamber orchestra of strings, and the last an excellent wind orchestra.

■ Franz Waxman's eighth annual Los Angeles Music Festival again comprised three events given at U.C.L.A.'s Royce Hall, the opening being a non-musical event by that most esoteric of mimes, Angna Enters. At the second a magnificent string chamber orchestra was wonderfully led by Boyd Neel, the British-born conductor, who was making his west coast debut. The performances of Britten's superb set of Variations on a theme by Frank Bridge and of Dvorak's too rarely played E Major Serenade (Op. 22) revealed the leader as an exceptionally sensitive conductor in complete control of his craft. Players and audience alike were unstinting in their praise of his abilities.

Waxman himself led the final concert which, after an introductory playing of Mozart's "Jupiter" Symphony, concentrated on the west coast premiere of Stravinsky's powerful "Oedipus Rex," with a male chorus trained by Roger Wagner providing outstanding choral support. Waxman's direction imparted the maximum homogeneity to this thrillingly impressive work, despite somewhat weak narration by Louis Calhern and not always stylistically satisfying solo work by tenor Burl Dean Smith. Other soloists were alto Dorothy Ledger, basso Desire Ligeti, and tenor Richard Robinson. Particularly notable at this first local hearing was the realization of the imagination and variety of orchestral accompaniment given by Stravinsky to the solo voices in underscoring the dramatic content of the Latin text.

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The second annual spring music festival sponsored by U.C.L.A. was highlighted by the first west coast performance of Monteverdi's *L'Orfeo,* sung in English by student vocalists under Jan Popper's direction, and stunningly mounted in cooperation with the school's Department of Theatre Arts. A faculty chamber music program, a concert of renaissance and baroque music played on old instruments, numerous smaller noontime concerts and panel discussions on music, and a joint U.C.L.A.-U.S.C. Symphony Orchestra concert pair were also built around the ground-breaking ceremonies for U.C.L.A.'s new Music Building. The symphony concert, jointly led by U.C.L.A.'s Lukas Foss and Ingolf Dahl of the U.S.C. faculty, brought remarkably fine performances of Strauss' seldom-heard early tone poem "Macbeth," Roy Harris' Third Symphony, and Copland's "A Lincoln Portrait" (with Waldo Winger as the excellent speaker).

■ Occidental College also sponsored a somewhat similar music festival, at which were featured Alex Sundgaard's and Alec Wilder's folk opera *The Lowland Sea,* Puccini's *Gianni Schicchi,* and a plethora of choral, chamber music, and sonata pieces which showcased the serious but not-too-publicized training given by its Music Department under the leadership of Howard Swan, Robert Gross, Lauris Jones, and others.

■ A splendid concert performance of Purcell's *Dido and Aeneas,* and of scenes from *Il Ballo in Maschera* and *Die Fledermaus* closed out what may be the final season of Los Angeles City College's, remarkable opera workshop under Hugo Strelitzer's direction. (Rumor has it that Jan Popper will allow his U.C.L.A. opera workshop to lapse next season, too!) From this school's ranks have come George London, Brian Sullivan, Frances McCann, John Schaefer, and other stars. The title singers of *Dido and Aeneas*—Marilynn Hall and Heinz Blankenburg—are sure to join them. C. SHARPLESS HICKMAN

Prior to the concert of the American Piano Trio for the Tulare, California, Civic Music Association, the group appeared on a local TV program. From left to right, seated, are Stephen Kovacs and Annette Corot of the Trio; Miss Lynn Taylor, on whose program the group appeared; and Esther Fernandez, third member of the Trio. Standing are, from left, Mrs. Colin Schureman, secretary of the Tulare Civic Music Association and Arthur L. Pursell, president.

NAACC Elects New Officers

William A. Schroeder, composer of songs, musical comedies (two of which have been produced on Broadway), symphonic works, and opera was elected President of the National Association for American Composers and Conductors, Inc. at the annual meeting, May 28, 1954 in New York City. His compositions have been performed by the Philadelphia Symphony Orchestra and the New York Philharmonic and have also been heard at the Stadium Concerts, New York City and in London, England. His most recent opera, *Bridge of the Gods,* a legend of the Northwest, was produced at Hood River, Oregon, in its natural setting on the banks of the Columbia River, and starred Nicolai Moscona of the Metropolitan Opera Company.

Others elected to office at the annual meeting were: Paul Creston, Herman Neuman, Alexander Steinert, and Theodore Fitch as First, Second, Third, and Fourth Vice-Presidents, in that order; Mrs. G. Walter Zahn, Treasurer; Mrs. James McCarrel Wray, Recording Secretary; Mrs. Thomas McK. Watts, Corresponding Secretary.

Book-of-the-Month Club Applies For Ownership of Station WABF

The Book-of-the-Month Club, Inc., has applied to the Federal Communications Commission for consent to the acquisition of the radio license of FM Station WABF from Ira Hirschmann.

If the application is granted, the Book-of-the-Month Club expects to continue the former policies of the Station with respect to music, but will give added emphasis to books, authors, and literary subjects of timely interest. Detailed plans will be announced directly prior to the reopening of the Station this summer or early fall.

Wanted: a New Opera Score

Paul Aron, musical director of The Opera Players, a group of young singers formed for the purpose of providing an opportunity to get experience in other than the standard repertoire, is planning another bill of modern operas for presentation next season. Mr. Aron is interested in securing a new opera, published or in manuscript, by a young American composer for presentation during the 1954-55 series. Young singers who are interested in performing with the group are invited to arrange for an audition. Please write: Paul Aron, 119 W. 85 St., N.Y.C. 24; or call SC 4-9712.

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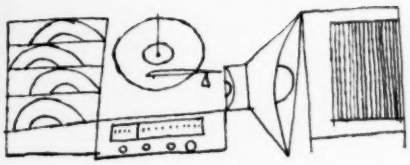

HI FI AND MUSIC

By EDWARD TATNALL CANBY

The Record Collector Goes to Market—II

HOW can you judge records in a record shop? As noted last month, many stores have eliminated the listening privilege as an unwieldy and sales-slowing holdover from a more leisurely age of selling. From the collector's point of view, however, there will always be a pressing need for some kind of on-the-spot listening, even if eventually dealers are required to carry a special set of demonstrator records. Granted that there are facilities for playing records before buying them, how can you be sure to get what you want?

First of all, remember that what you hear in the shop is decidedly not the "original" sound of the record, but a complex derivative of it which is tremendously affected by two major external factors—the listening space in which you sit, and the playing equipment you are using—*in that order*. You may be surprised because I consider listening space more important than equipment. But the acoustical factor is far more crucial in listening judgments (and listening pleasure) than most people have any idea. It is the "hidden factor" that throws our calculations awry.

Let me put aside the question of equipment for the moment, then, and assume there is an average phonograph in the record store and in your home. What can the listening space itself do to the sound? It can make a record seem brilliant and sharp, or muffled and dull; it can add depth and realism; it can even affect your awareness of surface noise and distortion. A disc that in one place may seem unbearably scratchy or distorted may very well, in another location, give you no cause at all for complaint. The belief that the sounds that come from a speaker are entirely the product of the speaker is the result of an illusion. The sound you hear *comes from the room as a whole.* The speaker is merely its original source.

All this is background for the practical problem of judging records by ear, but it represents a basic conception that every one should understand clearly. (It applies too, incidentally, to the judgment of phonograph equipment.)

I suspect that if all our phonographs were portable we would better understand the problem. Most phonographs, however, remain in one location, and we tend to assume that the room-sound from that location is the sound of the machine itself. Moreover, our listening psychology is so constituted that we can adapt ourselves with remarkable ease to a given listening situation—even a poor one—once we have lived with it for a while. But the instant we find ourselves in a new and unfamiliar place, the unfamiliar room-effect is heard as a part of the music. We may be astounded at the new depth and realism of a long-familiar record, or we may find even the best recorded sound remarkably unpleasant.

If this seems a somewhat theoretical discussion, we can begin to apply it to the problem at hand. In judging records at your local store you must first of all take into account the listening situation relative to the listening situation in your home, and make allowances for it. The ideal listening spot has definite characteristics. (1) It must provide medium over-all liveness—that is, there must be a middling balance between hard, shiny, reflecting surfaces and soft, draped, sound-absorbing surfaces. (2) There must be a maximum of complex, broken-up, uneven, reflecting surfaces—carved chairs, piano, steam radiator, venetian blinds, chinaware, curved and irregular wall spaces—and a minimum of flat plane surfaces, especially parallel walls (which set up booming resonant standing waves in the bass tones). (3) The loudspeaker position should preferably be in a corner, or off-center, and the less live the room is (the more draped, rugged, and padded), the more important it is to have it point away from you, towards irregular reflecting surfaces, to break up the straight beam. You should never be directly aware of the loudspeaker as a "point-source" in a good listening situation.

Many home living rooms come close to these ideals. Cluttery furniture and bric-a-brac, chair and table legs, odd-shaped contents of various sorts make wonderful reflector-diffusers which distribute the sound evenly about the room. A few plush chairs, a rug or two, and some drapes make for the right value of liveness, and it is not hard to alter the balance either way with minor additions or subtractions between hard and soft objects.

But how about the record store? It's clear that almost every rule is broken. Even if you find adequate ventilation and no competition from an adjoining booth, your records will usually play against uniformly hard, shiny, flat walls of veneer or glass or concrete, four-square, and parallel. The speaker is a glaring point-source. There is practically no broken-up reflection from irregular surfaces. Therefore, you can be sure that distortion, surface noise, and any recorded harshness will be grossly exaggerated. Full and brilliant passages (as you would hear them at home) will sound thin and metallic; the treble will seem unpleasantly harsh and loud; the bass will be weak and unconvincing. Remember, too, that an abnormally dull recorded sound may come falsely alive under this treatment, which adds abnormal listening-space brilliance to offset subnormal brilliance in the recording. A good record should sound screechy and thin in this situation. If you allow for these things—devalue the harsh highs and the surface noise, mentally add bass, and subtract treble—you will be able to make a good forecast of results to be expected at home.

And if, by chance, you find yourself in one of the newer studio-like sound-treated booths, more "dead" than "alive," you will apply another set of compensatory adjustments. Discount the unpleasant point-source effect of the speaker, which is due to the lack of room reflection; turn the speaker to point away from you, if you can, and don't be surprised at the small, insignificant, incredibly weak-kneed musical effect—it is inevitable in a "dead" room. Imagine a bigger, fuller, rounder sound. Add for yourself an enlargement of the apparent "size" of the orchestra, and you can approximate the sound you will hear later at home.

Of course if you listen to records in your concrete furnace room, or in a stylish and heavily draped boudoir, you'll have no problems at all. Your records will sound just as bad at home as they do in the store.

THE INTERNATIONAL SCENE

Spontini's Agnes von Hohenstaufen *revived for the "Maggio Musicale" (Florentine Spring Festival). Lucille Udovick, young American soprano who sang the title role, can be seen at the far left. Miss Udovick has also been heard recently in joint recitals with Beniamino Gigli in Rome and other cities.*

FLORENCE

■ This year's Florentine Spring Music Festival, the seventeenth, was inaugurated with unseasonable cold and rainy weather. So great a flood of visitors from abroad has seldom descended upon this city. Opening night was an important social event which reminded one of similar occasions at the "Met." Innumerable flashlights followed each step of the smart crowd assembled in the lobby, and the brilliant gathering was telecast for the first time. A particular flavor was bestowed on the evening by the presence of many diplomats invited by Florence's famous Mayor, Giorgio La Pira, who seized the opportunity to stage an amicable get-together in the holy name of Art. The ambassadors of Britain and Russia could be seen sitting peacefully side by side in the box of honor.

The tradition of the "Maggio Musicale" requires that forgotten, neglected, and unknown operas of artistic interest be produced, and that the initial production should be by an Italian master. Experiments in the past aiming to recapture a place in today's repertory for such works have met with little success, most attempts of the kind resulting in a swift return of the work to the oblivion from which it had been unearthed for a few festive performances. It is regrettable that Spontini's *Agnes von Hohenstaufen*, the choice for 1954, will probably share this fate. This last opera by Spontini, of whose extensive dramatic production hardly anything survives on our stages (with the exception of *La Vestale*), has never been heard anywhere in the 20th Century, and hardly ever in the preceding century. Composed at the Court of Dresden in 1827 and revised ten years later, it has never been acclaimed a masterpiece, in spite of the composer's high opinion of it. Wagner declared, in *Reminiscences of Spontini*, that after *Agnes* it would be impossible, even for himself, to invent anything new or superior in music. Actually, the vast score contains a great deal worthy to be revived, though the lengthy libretto (by Raupach) is too outmoded and alien to today's tastes. Four hours of a medieval story which, even when followed closely, remains utterly ununderstandable—a story presenting the usual unhappy lovers who in spite of a thousand intrigues become happily united at the end to a resounding choral finale!—is too much of a bore, to say nothing of the endless parading to and fro of warriors bearing helmets, spears, shields, and banners; the sword duels; the singing emperors; and ballets that invariably interrupt the action at the most inopportune moments. Sung in Italian, the opera is nevertheless heavily German. One would have liked to hear some of the quite wonderful arias, duets, and impressive choral parts without having to follow the most uninteresting goings-on behind the footlights, rendered still more uninteresting by Maner Lualdi's clumsy and overdone staging.

Vittorio Gui led the enormous ensemble with an expert hand. Special praise is due the excellent choruses, which bear the brunt of the weighty score. Two American singers—Lucille Udovick, a recently discovered novice, and Dorothy Dow—interpreted the female parts superbly, while the male roles were expertly sung and portrayed by Franco Corelli, Gian Giacomo Guelfi, and Enzo Mascherini. Although the public proved most responsive, it is hard to believe that this extremely lavish Florentine production will be repeated on other stages (where millions of Italian lire are not available for expensive scenery and casts) unless more than three performances seem likely.

Much of the same comments can be made about the second offering of the Festival, Weber's romantic *Euryanthe*, the overture of which ranks among the most frequently heard works on symphonic programs. The decision to present these two operas together was not wise; they are too much alike in their late German poetic vein, and in the nonsensical confusion of their love-versus-hate subjects. But the music of *Euryanthe* is from beginning to end a sheer delight, and at times so strikingly Wagnerian in its rapturous outbursts that one marvels at Weber's enormous influence on his giant successor. Although led by the brilliant Italian conductor Carlo Maria Giulini, the cast was imported from Germany and the opera was sung in German. Inge Borkh, a magnificent Euryanthe, was well assisted by Herta Wilfert, Howard Vandenburg, and Karl Kamann in the other important parts. Staging by Frank de Quell did not differ greatly from the usual heroic set-up of the kind, as seen already in the Spontini work.

This pair of Teutonic revivals was followed by a double bill of two contemporary operas, both of them single acts called "Grotesque," and both based upon librettos drawn from foreign writers of high merit. *Il Contrabasso* (The Double-bass), a story by Chekhov which had inspired Valentino Bucchi, a young Italian composer, was presented for the first time anywhere. *Il Diavolo nel Campanile* (The Devil in the Belfry), an anecdote by Poe, had been set to music more than thirty years ago by Adriano Lualdi, who has decades of musical activities as composer, writer, educator, and director of the Florentine Conservatory of Music to his credit, and has thoroughly revised and altered his work for this

occasion. Of the two, Bucchi is beyond question the more gifted musician; after this proof of talent an important contribution to modern opera production should be expected from him in future. The amusing tale about the princess who by a funny mishap finds herself locked naked into the case of a double-bass, and the sadder one about the poor player who bereft of love and human companionship finally invokes "la musica" as his only consolidation, are illustrated with melodic and rhythmic invention that is modern without being aggressive, humor that does not lack human warmth, and a light hand that exhibits an astonishing mastery of orchestral technique.

Mr. Lualdi's work is more massive in texture and not always easy to understand. It tells of an anonymous

Italo Tajo in Il Contrabasso, *one of two operatic revivals during the "Maggio Musicale" in which he sang the leading baritone part.*

community implacably ruled by venerable and decrepit elders whose every moment of life is strictly regulated by the clock, or rather, the innumerable clocks fitted onto every possible piece of scenery, clocks that strike mercilessly the hours that govern all human activity—until the mischievous Devil (in this case a deft ballerina!) overthrows the regime, makes the clocks strike a thirteenth hour, and thus reestablishes a merry life for youth of both sexes, at last able to love and unite freely. These fantastic happenings are musically paraphrased in an Italian musical idiom characteristic of the beginning of this century. There are expressive love duets, expertly constructed ensembles, and a brilliant orchestration which often sounds thick and too sonorous. The polemic tendencies of the author, a belligerent adversary of modern music and especially of duodecaphony, are documented by the recently added finale, a "passacaglia of the topsy-turvy world," in which he employs the hated technique of the "series" to illustrate its absurdity. Unfortunately, this stunt does not seem at all revolutionary, much less sarcastic; if anything, it is rather heterogeneous in style when compared with what precedes it.

Both operas received superior performances with excellent casts. Italo Tajo sang the principal baritone roles of both. Bucchi's sweet princess was Aureliana Beltrami, while the female characters of Lualdi's work were sung by Virginia Zeani and Maryana Radeff. *Il Contrabasso* was conducted by Jonel Perlea, who was warmly received at this first appearance here. *The Devil in the Belfry* was conducted by Tullio Serafin, who had also led the premiere in Turin, 1922. The staging for Bucchi was entrusted to Tatjana Pavlova, one of the most capable "regisseurs" working in the operatic field in this country. Maner Lualdi achieved better results in the staging of his father's work than in his excursion into the field of German grand opera. Scenery and costumes were rich and tasteful, and the small ballet scenes were particularly well performed.

Symphony concerts during the "Maggio Musicale" were entrusted to great conductors of international fame. Furtwängler, Cantelli, and Walter, missed in Florence for many years, were greeted with all the more exuberance.

GISELLA SELDEN-GOTH

BRUSSELS

■ The past winter in Belgian musical life was both active and brilliant, and the season is becoming even more crowded with big events. Under the name of "Les Soirées de Bruxelles," we have within a few days enjoyed the annual visit of the Vienna Opera; recitals by Brailowsky, Leon Fleisher, and Mischa Elman; a symphonic concert under Stokowski; and the visit of the choir and orchestra of the Gewandhaus from Leipzig! The five performances by the Vienna Opera were of course the highlight of the season. The usual Mozart masterpieces were nothing less than sensational. To show another aspect of their talent the troupe ended the visit with Donizetti's *L'Elisir d'Amore*. Perfect acting and singing were somewhat marred by the fact that the latter opera was sung in German. Nevertheless it was a great success. The Leipzig Company led by Gunther Ramin presented a commendable performance of Bach's St. John Passion.

■ Martha Graham and her Dance Company visited Belgium for the first time. Although the two performances were well received, the public was at first surprised because the music, unknown here, gave the impression that Miss Graham's intention was at all costs to do something never done before. Nevertheless, great interest was sustained throughout both events.

■ Another young American artist, Miss Nina de Courson, made a great success in her debut at the Brussels Opera in the title role of *Thais*.

FRANCIS DE BOURGUIGNON

(International News continued on p. 26)

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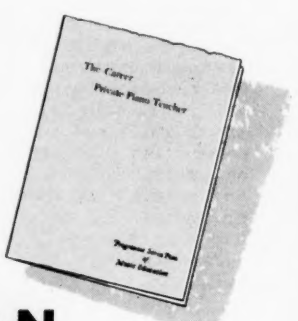

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ISRAEL

■ Meeting on Mount Carmel, Haifa, from May 30 to June 8, and at the Artist Colony of Zikhron Yaacov nearby from June 9 to 11, the 28th World Music Festival of the International Society for Contemporary Music attracted artists, delegates, and visitors from all parts of the world. Except for one wartime festival held by the U.S. Section of the I.S.C.M. in 1941, this is the first time the Festival has been held outside Europe. Although the most brilliant artist performers came from the U.S., the official U.S. delegate was marooned in Greece because the Section could not muster enough funds to pay his fare to Haifa. Also missing was one of the American works scheduled for performance—Alexei Haieff's Concerto for Piano and Orchestra. (Notified by the I.S.C.M.'s Central Office in January, by letters and cables from Tel-Aviv in February and March, and urged by the State Department in April, the U.S. Section sent the score so late that it arrived only two days before the opening concert. No more rehearsal time was available.) But two compositions by U.S. composers were performed—the contemplative and complex String Quartet No. 2 by Roger Sessions, and the youthful Quartet by Leon Kirchner (winner of the Chamber Music Award of the Jeunesses Musicales de France). Both works were expertly played by the LaSalle Quartet of the Cincinnati College of Music, who came to Israel after a spectacularly successful tour of European cities and more than justified their great reputation. From New York came Edward Steuermann, veteran champion of contemporary music, who had expected to play Schönberg's Piano Concerto with the Israel Philharmonic Orchestra. Constant shifts of programs (necessitated, in this case also, by the non-arrival of orchestral materials), however, completely upset the Orchestra's rehearsal schedule, so that Mr. Steuermann performed the work in his own brilliant two-piano version with Frank Pelleg.

The Festival opened with a new work from the pen of Heitor Villa-Lobos, "The Odyssey of a Race." A symphonic poem mirroring the composer's impressions of Israel's history and renaissance, written after his recent visit to Tel-Aviv, the work is dedicated to the State of Israel. Orchestral works by Italy's Adone Zecchi (Two Inventions), Alexander Tansman (Sinfonia Piccola), Klaus Egge (Violin Concerto), Carlos Riesco (Quatro Danzas), Milhaud (Fourth Piano Concerto played by Zadel Skolovsky, for whom it was written), and André Jolivet's new symphony (which deservedly won the "Composers' Award," given by fourteen of the world's most prominent composers) were programmed by the Philharmonic.

The Kol Israel (Broadcasting) Orchestra played a colorful program under Heinz Freudenthal, including works by Ralph Vaughan-Williams and Hilding Rosenberg. The magnificent Italian violinist Sandro Materassi won an ovation for his reading of Riccardo Malipiero's Concerto. Jerusalem's Gideon Roehr gave a good performance of Josef Tal's prizewinning Viola Concerto. Antonia Weiss-Lavanne soloed in the Festival's most original piece, "Metamorphoses on Saibara" (Old Japanese Court Music) by Yuritsune Matsudeira, Japanese composer, who was present and who won the Publication Award given by the Milan publishers Suvini Zerboni.

Chamber works included music by Antonio Veretti (Italy), Matyas Seiber (Great Britain), Michael Gielen (Austria), E. W. Sternberg (Israel), Rudolf Escher (Holland), Lauri Saikkola (Finland), Ahmed Adnan Sayggun (Turkey), N. Skalkottas (Greece), Jean Coulthard (Canada), A. Daus (Israel), Hector E. Tosar (Uruguay), Aurelio de la Vega (Cuba), Don Banks (Australia), Paul Hindemith (U.S.), and Arnold van Wyck (South Africa). Van Wyck's beautiful song cycle "Van Liefde en Verlatenheid" was superbly sung by Betsy de la Porte, with the composer at the piano. Don Banks' Sonata for Violin and Piano was awarded the Haifa Municipality Award for the best work of a non-European composer. Zadel Skolovsky played the Hindemith Sonata No. 2 and a work by Yugoslavia's Mirko Cipra, "Variations on a Boznian Folk Tune."

A choral work of distinction was Bernhard Lewkovich's (Denmark) Three Psalms (a cappella). It was sung by the Haifa Chamber Chorus, prepared by Mosche Badmor and conducted by Mogens Wöldike of Copenhagen. Also performed by the Haifa Chorus was "La Resa di Calais" by Mario Panatero, while the Haifa Orchestra, conducted by Frank Pelleg, played a light Capriccio for Strings by Holland's Marius Flothuis.

Highlight of the Festival was the world premiere of Darius Milhaud's new opera *David* (libretto by Armand Lunel). It was conducted in a concert performance by George Singer, and the Swiss baritone Heinz Rehfuss gave a magnificent performance in the title part. The composer, who conducted the final rehearsals, was present in the audience and was cheered by a capacity audience for 15 minutes.

PETER GRADENWITZ

Maria Meneghini Callas, La Scala soprano, greets Ramon Vinay in his dressing room after the premiere of Alfano's Cyrano at La Scala.

Duo-pianists Vittorio Rieti and Margery Giles recently appeared in a program of works by Mr. Rieti at the U.S.A. Embassy Theater, Paris. The compositions—"Suite Champêtre," "Chess Serenade," and "Sonate all'Antica"—were well received for their variety of inspiration and elegant writing.

PARIS

■ One of the finest evenings of the Bordeaux Festival was a concert given by the National Radio Orchestra, conducted by Charles Munch in the grandiose surroundings of the noble Cathedral of St. André. Berlioz' "L'Enfance du Christ" was programmed, a favorite of the conductor, whose interpretation evolved an atmosphere of Biblical innocence and tenderness. The principle soloists were Hélène Bouvier, Michel Roux, Noguera—all three members of the Paris Opéra. Mr. Munch was enthusiastically greeted by public and orchestra.

The following day in the magnificent white and gold 18th-century theatre, the chamber orchestra of the Radio Française under the baton of Capdevielle, director of the Radio Française, played contemporary works, among them the premiere of a concerto for strings by Charles Chaynes, one of the recent winners of the Prix de Rome. This young composer still vacillates between the influences of Roussel and Honegger, but his writing is solid and of excellent sonority. Several works by Louis Beydts were sung by Janine Micheau of the Opéra.

■ In Paris the Opéra Comique revived Alfano's *Resurrection*. The inspired settings by Leon Bakst could hardly make up for the staleness of the music. The occasion, however, gave us the opportunity to hear again Patricia Neway, who since her triumph in *The Consul* counts among the favorites of Parisians. In the part of Katiusha she employed her great gifts as a lyric tragedienne. Though her voice shows some flaws, her delineation of the role was deeply moving.

■ The Berlin Opera gave performances at the Théâtre des Champs Elysées. They did not meet the standards established last year by the Vienna Opera or this winter by the ensembles from Bayreuth and Stuttgart. However, one has to acknowledge the excellent voice and vocal technic of Clara Ebers, the style and discipline of the staging, and the sonority of the orchestra under the baton of Johannes Schuler. But it was regrettable that *Don Giovanni* and *Cosi fan tutte* were given in German instead of in the original Italian.

■ At the same theatre, Martha Graham tried once again to convince Parisians of the originality of her art, but I am afraid she did not succeed. The choreographic examples, shown during a press conference, showed imaginative richness and innate variety. But why is it that, when transplanted to the stage, the results make for such a poor spectacle? Maybe Latins demand from dancing only an enchanting arabesque, diaphanous lightness, pure poesy (as one sees it, for example, in the marvelous Markova)—not the transplantation of philosophic ideas, or their pretense, in a poem so obscure as "Letter to the World."

■ The Homage to Villa-Lobos, under the auspices of the Ambassador of Brazil, was a triumph for the great composer. Horenstein, at the helm of the National Radio Orchestra was given an ovation in the Théâtre des Champs Elysées for his transcendent interpretation of Hindemith's "Mathis der Maler."

SUZANNE DEMARQUEZ

VIENNA

■ The sudden and unexpected death of Clemens Krauss has left a deep impression. His musical career, beginning as a choir boy in the "Wiener Sängerknaben," was furthered by Franz Schalk and Richard Strauss, his beloved idol. Appointed Director of the Vienna Statesopera at the age of 36, Krauss was one of the great international conductors, though remaining a typical Austrian musician. A wonderful interpretation of Richard Strauss' "Sinfonia domestica" was featured at the last Philharmonic concert (end of April) that Krauss conducted. A most impressive memorial ceremony was arranged by the Philharmonic. Karl Böhm, newly appointed director of the Statesopera, conducted the symphonic poem "Tod und Verklärung"; Paul Schöffler sang an air by Handel; and Ewald Balser, actor in the Burgtheater, spoke words of commemoration. The Austrian president and the diplomatic corps were present, and the big hall of the "Musikverein" was filled to overflowing. Krauss was to have conducted the "Nibelungen Ring" in this year's Bayreuth Festival; it is not yet known who will replace him.

■ American music was generously programmed in Vienna in recent weeks. William Strickland conducted the Wiener Symphoniker in a program of his own compositions. Other works heard were: Walter Piston's Toccata, Gian-Carlo Menotti's "Apokalypse," Mary Howes' "Axiom," Samuel Barber's Essay No. 2 for Orchestra, and William Schuman's Concerto for Piano and Small Orchestra (Virginia Pleasants was the brilliant interpreter of the solo part). An evening at the "Konzerthaus," under the direction of Franz Allers, was dedicated to American theatrical music—Copland, Clarence Cameron White, Richard Rodgers, Morton Gould, and others.

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LONDON

■ To celebrate the return of the Queen and the Duke of Edinburgh from their tour, Sir Arthur Bliss, the new Master of Music, wrote a short cantata, "A Song of Welcome," which was played on the evening of Her Majesty's return by the B.B.C. Orchestra. The Cantata is scored for chorus, orchestra, and two soloists. The soprano role was nobly sung by Joan Sutherland, young Australian soprano from Covent Garden. Cecil Day Lewis wrote the text, and Sir Malcolm Sargent conducted.

■ The B.B.C. is presenting a series of concerts in commemoration of the 50th anniversary of the death of Dvorak. The main feature was a performance of his opera *Rusalka*, described as a lyrical fairy tale, which had not been heard here before. While concert productions of operas can never be wholly satisfactory, the opportunity of hearing this work was welcomed. The conductor was Rafael Kubelik, leading authority today on Czech music. The score is melodic and richly orchestrated. Gre Brouwenstijn sang the title-role with eloquent expression and artistry. At a later concert (conducted by Sargent) the main work was the magnificent "Te Deum," which received its premiere in America during Dvorak's visit there. It is written for full orchestra, chorus, and soprano and bass soloists. The B.B.C. chorus sang superbly, and the soloists were Elizabeth Schwarzkopf and Bruce Boyce.

■ Violetta Elvin, who had injured herself in the early part of the Sadler's Wells Ballet Canadian and American tour last fall, is now recovered and has resumed her place in the Company. On the evening of her *rentrée* she danced in "Ballet Imperial," and is scheduled to appear shortly in "The Sleeping Beauty" and other roles. She had an enthusiastic welcome.

■ Cantelli is here for four concerts with the Philharmonia Orchestra at the Festival Hall. Included in the first two were Beethoven's "Pastoral" symphony, Debussy's "La Mer," and some Rossini Overtures. Each of these works revealed the greatness of this young conductor. The unforgettable impression he left with us when he first came about four years ago, has deepened with each successive visit.

■ Igor Markevitch is conducting performances of *Coq d'Or* at Covent Garden, an outstanding success, with Mattiwilda Dobbs again singing enchantingly as the Queen. She has also appeared in *Rigoletto* with the Swedish tenor Nicolai Gedda. The first cycle of the "Ring" has commenced and will be spread over nearly three weeks to allow ample rehearsal with the new scenic designs by Leslie Hurry. The conductor is Fritz Stiedry, and the producer Rudolf Hartmann.

■ During Stravinsky's visit to London to conduct an extra concert by the Royal Philharmonic Society, he was presented with the Society's Gold Medal, one of the highest honors bestowed in England. The program consisted of his own ballet music—a suite from "The Fairy's Kiss," the "Scènes de Ballet," "Orpheus," and "Petrouchka." It is for this masterpiece (and also "L'Oiseau de Feu") that he is most popular among the majority of British audiences. A few days later, the Virtuoso Chamber Ensemble gave the London concert premiere (it had previously been broadcast) of his Septet for Winds, Strings, and Piano—an austere and abstruse work.

Sadler's Wells performance of Janacek's Katya Kabanova *marks centenary of composer's birth. John Kentish (left) as Tichon, and Amy Shuard as Katya.*

■ To celebrate the centenary of the birth of Leos Janacek, his opera *Katya Kabanova* was revived at Sadler's Wells under the direction of guest conductor Rafael Kubelik. It was first produced in England in the spring of 1951 and reviewed in the May issue of *Musical Courier* that year. A further hearing has enhanced my admiration for this original and arresting opera based on the drama "The Storm." A stark and tragic subject, and musically intensely moving, no real connoisseur should miss it. Amy Shuard sang the title-role with great distinction.

The London Symphony Orchestra, founded in June, 1904, is celebrating its Jubilee year with a Beethoven series under Krips, and have just commenced a Festival week. At the opening concert, which was all British music, Clifford Curzon played Rawthorne's Second Concerto, and Krips conducted the Walton Symphony. ARTHUR NOTCUTT

BERLIN

■ Of course the guest performances of the Soviet ballet soloists were the main attraction of the gradually expiring season. Each of their three programs at the East Berlin Friedrichstadt-Palast included one or two full acts from modern Soviet ballets and a divertissement. The repertoire consisted of the third act from Prokofiev's "Romeo and Juliet" and the second act from the same composer's "Cinderella," the second act from A. Krein's "Laurencia" (after Lope de Vega's tragedy "Fuente Ovejuno"), the third act from Aslafiev's Pushkin-inspired "The Fountain of Bakhchisarai," and an abridged version of Glière's Pushkin ballet "The Bronze Horseman." The choreographers in charge of these works were Lavrovski, Sergeyev, Chaboukiani, and Zakharov.

Apart from Prokofiev all the scores were deeply rooted in late 19th-century traditions, but the same was the case with the choreographies. Overburdened with unballetic story elements, there was much more agitated gesticulating than real dancing. Even with such wonderful dancers as Ulanova, Dudinskaya, Strutchkova, and Shelest—the male dancers being notoriously weak in all tasks requiring classical nobility—there was little help to overcome the feeling that all these recent creations were dated before they received their premiere. Diaghilev would have been appalled by the dusted décors, the lamentable costumes, and the bad lighting. It was as if the esthetic revolution of 1909, which is the year when Diaghilev first brought his Ballets Russes to Paris, had not occurred at all.

The divertissements, however, had some highlights in the "Swan Lake," "Raymonda," and "Don Quixote" excerpts. They were all done with a fine sense of line and finish. But they are all ballets from the 19th century. Ulanova was grand as the "Dying Swan" and in the Waltz from "Les Sylphides" (with Kondratov as partner). These were the only two Fokine numbers, and even they stem from the pre-Diaghilev period.

Most of the other offerings were showpieces, designed for the display of technical feats rather than distinguished by deeper artistic considerations. The leaps of Farmanyantz, for instance, are not easily to be surpassed, but they are leaps of an athlete, not of a dancer. All the male dancing shows this striving for records, which can hardly be called art. The Dance of the Kurds and the Saber Dance from Khatchaturian's inspired "Gayaneh," however, matches anything I have seen of male zest and energy on the ballet stage. This is an impression which can be compared to the Paris premiere of Fokine's "Polovetsian Dances." The excellent choreography for these numbers from "Gayaneh" is by Anissimova. But how I longed for the pure clarity, the stylish integrity, and the objective modern approach of Balanchine's New York City Ballet!

■ There are many American guests at the present time on German stages. Katherine Dunham has started her

first German tour, and to judge from her Berlin appearance, it must be rated an enormous success. The vitality and the emotional impact of her "Caribbean Rhapsody," combined with her unique sense for theatricality, results in a new conception of art—simplicity combined with a very skillful and conscious perspective.

As a guest-conductor of the RIAS orchestra Dr. Karl Krueger from the American Arts Orchestra delivered a workmanlike reading of Beethoven's Seventh. Obviously he was more in sympathy with the second suite from Ravel's "Daphnis and Chloe" and Stravinsky's "Firebird" Suite.

A very great success was scored by the Orchestra of the U. S. 7th Army, conducted by Cpl. James Dixon, who studied with Mitropoulos. With a Mendelssohn overture, "Variations, Chaconne, and Finale" by Norman Dello Joio, and Brahms' First, he introduced an orchestra to Berlin which is surely better in quality than some of our regular instrumental ensembles.

Dixon was also in charge of the Menotti double-bill, *The Telephone* and *The Medium*, performed in a special production by the Berlin Amerika-Haus at the Hebbel Theater. Competently staged by Rexford Harrower, who successfully evoked the somewhat mystic flavor of *The Medium*, it made full use of the considerable capabilities of such singers as Patricia Connor (Lucy and Monica), Kathleen Kersting (Madame Flora), Maurice Gesell (Ben and Toby), and Hans Neugebauer (Ben and Mr. Gobineau).

HORST KOEGLER

DECEASED

One of the greatest of contemporary composers, American-born CHARLES EDWARD IVES, May 19, at the age of 79. Original, ingenious, unpredictable, displaying a command of various styles and an advanced comprehension of music design of illuminative scope, Ives is rated as having been so far in the van of his epoch that only in the past two decades has his statue as a creative composer become recognized. His experiments with quarter-tone progressions, "clusters," "elbow" harmony chordal effects preceded much later work in these fields. The scenes, events, and general history of his New England background are woven into the atmospheric moods and form the substance and titles of his works, which include symphonies, songs of every type, pieces for choral groups and for organ (he was a church and concert organist from age 12). All of these compositions are flexible for performance and rich in texture if unusual in tonality. Frequent caustic annotations brighten the pages of his scores, indicating a fertile, far-reaching imaginative gift and a ready, sharp wit. His own comment on his music was that it was "strong," and he insisted that a composer should "make them work their ears!" So passes a magnificent, untrammeled spirit, a thoroughpaced music writer and musician who will continue to wield through his masterworks a singular, penetrative, and distinguished influence on American composition and music performance.

CLEMENS KRAUSS, one of Europe's leading symphonic conductors, in Mexico City, May 16. Previous to his American sojourn he was chief of the Graz Opera, director of the Vienna State Opera, and director of the Vienna Philharmonic. Later he led the Berlin State Opera and the Munich State Opera, and was director of Salzburg's Mozarteum. In Mexico he had conducted the National Symphony in four concerts and was preparing for further commitments when he was felled by sudden illness. His wife, Victoria Ursuleac, survives him.

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HERE and THERE

■ **Martial Singher,** just back from a week of "Parisfal" performances in Montreal where he sang the role of Amfortas, is enroute to Aspen for his annual summer engagement on the staff of the Institute. The baritone's recordings of Berlioz' "L'Enfance du Christ" with the Little Orchestra Society have recently been released by Columbia Records.

■ A Golden Jubilee celebration featuring 17 events, including recitals, banquets, receptions, and broadcasts, honored **Miss W. Gertrude Cappelman,** for half a century an eminent teacher of piano in Charleston, S. C. The concerts and parties given by present and former pupils were not limited to the Southern State but extended into Maryland and New York. A pioneer in the encouragement of ensemble playing, Miss Cappelman overcame her own physical handicap of early lameness and became principal and senior teacher of the Cappelman School of the Piano, which controls 28 studios in the vicinity with a pupil registration of approximately 300. The honoree held the Sir Granville Bantock Fellowship at Trinity College of Music, London, England. She holds music degrees from Gerard Conservatory and Elizabeth College of Charlotte, N. C.

■ **Anna Russell** has been forced by dates all over everywhere to exchange her "Hansel and Gretel" broom for a magic flying carpet. The fabulous comedienne will hop from Washington, D. C. (National Symphony) to the Pacific Coast Festival in Santa Barbara, California, to the Aspen Festival in Colorado, to Cleveland (Cleveland Symphony), to the Ann Arbor Festival, to the Berkshire Playhouse, Stockbridge, Mass., for a starring appearance in "Traveller's Joy" (apt title). After nine performances of this play she will, we are told, "embark" for a European concert tour.

■ **Mona Paulee,** former Metropolitan Opera contralto, will sing Proserpina in the world premiere of Hindemith's version of Monteverdi's "Orfeo" at the Vienna Festival, with Hindemith conducting. Interesting note states that the orchestra members will play original 17th-century instruments on loan from Austrian museums.

■ We note that another festival of early Moravian music and a seminar led by **Dr. Thor Johnson,** conductor of the Cincinnati Symphony Orchestra, were held in Bethlehem, Pa., June 21-27. The first century of Moravian music in America offers a fascinating study of chorales, musical settings of liturgy, choir anthems, and instrumental pieces.

■ **Donald Gramm,** popular bass-baritone, left for a Pacific Coast concert tour immediately after his successful appearance as Dandini in "La Cenerentola" with the N. Y. City Opera Company. He has a return engagement with the Boston Symphony Orchestra for a performance of "The Damnation of Faust," programmed for the opening of the Berkshire Festival at Tanglewood. Other commitments include two appearances at the Hollywood Bowl; the Peninsula Festival, where he sings under the baton of Thor Johnson; the San Diego Symphony, under Robert Shaw; at Redlands Bowl; and at the Festival in Carmel, Calif. We see he is listed also on the recently released program of the Brevard, N.C. Music Festival.

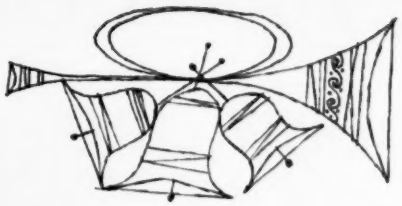
■ Romance is blooming out all over these fine sunny days. **Robert Merrill** married a charming young pianist, **Marian Machno,** and the duo took off for a Havana honeymoon mixed with June singing engagements for the baritone. "All the best" was the unanimous wish for the attractive couple. . . . Announcement has been received of the surprise wedding of **Frances Yeend** to her coach-accompanist of several seasons, **James William Benner, Jr.** The ceremony, news to all except close friends, took place at the First Presbyterian Church of Ithaca, N. Y. Eleanor Knapp, mezzo-soprano of N. Y. C., and Thomas Johnson were the attendants.

■ Buoyant and enthusiastic, Maestro **Astolfo Pescia** dropped in to bid us goodby for the several months during which he returns to his native Italy to teach in Naples. Some of his American aspirants are going with him for European experience. It was at the behest of the late Grace Moore that Maestro Pescia first came to the United States, where he quickly established one of the most successful voice studios in New York City. Among his pupils here and abroad are Dorothy Kirsten, soprano of the Metropolitan Opera; dramatic tenor Charles Marshall, who was heard in the Chicago Opera with Raisa and Titto Ruffo; and Rina Gigli, starring in Europe and South America, the daughter of the renowned tenor Beniamino Gigli. Mr. Pescia reopens his New York studio on Nov. 1.

Members of the largest airlift of operatic talent in history en route to the first opera festival of the University of Puerto Rico, June 11-19. From top of ramp: Dolores Wilson, Frank Valentino, Nadine Conner, Robert Weede, Norman Scott, Jean Madeira, Charles Kullman, Thelma Votipka, Thomas Hayward, Tomiko Kanazawa, and (on ground, left to right) Paul Franke, Rosalind Nadel, Lois Hunt, and Eugene Conley.

Todd Duncan, the original "Porgy" in Porgy and Bess, *has been engaged to play a straight acting role in* Unchained, *a film dealing with the prisoners at Chino, Calif., and the honor system.*

Gustav Becker, 93-year-old pianist, here pictured with one of his students, was guest artist on ABC's June 11 TV program, "Life Begins at Eighty."



BUGLES AND BELLS

By H. W. HEINSHEIMER

HAIFA, ISRAEL

COMING back to Israel after an interval of four years is a little like revisiting a couple one had met briefly four years ago on their honeymoon and who now have settled down with children, jobs, life insurance, and a mother-in-law living in the attic. In 1950 everybody spoke of battles fought at this street corner, of new settlements just being laid out on that mountain slope, of new settlers, of a brave new, wonderful, slightly unreal world. Today they show you new rows of modern apartment houses built solidly in bright white and yellow and blue, new movie houses (clean, modern, and cool), banana plantations that don't look heroic but are useful, and up-to-date hotels with swimming pools and winter gardens. When you pass an orange grove they don't talk about the sweat and blood it took to conquer the soil but of the foriegn exchange the last crop brought in. Even in the legendary *kibutzim* (the community settlements that are spread all over the land) bathrooms and private living quarters are pointed out rather than community kindergardens or piles of rock proudly dug out of the soil that had been sterile for centuries. Israel, so it seems, is not an idea anymore but a country. For an idea people were willing to camp on open hillsides, live in miserable barracks, sacrifice, and even starve. Now, they want apartments with spacious balconies and cross-ventilation, balanced diets, money in the bank, a vacation abroad, and a measure of security. For, an idea they were willing to die. In a country they want to live.

Musically, too, the country has settled down. The Israel Philharmonic, with headquarters in Tel Aviv, is of course known all over the world. But there is a second orchestra in Haifa and a good little radio orchestra in Jerusalem, trained by an energetic giant, Karel Salomon, who gets up at five o'clock every morning to drive his goats to pasture before going to work as musical director of Kol Israel. There is still another sign of normalization: Israel's one and only opera company has gone broke and folded up. There is even a publishing house for Israel's composers, of which there is unusually large number. There are several string quartets; a first-class harpsichordist, pianist, and all-round musician, Mr. Frank Pelleg; and a number of fine choruses. One of them I heard in the world premiere of Milhaud's *David* in Jerusalem. Another one impressed me in a rehearsal of Verdi's Requiem under Ferenc Fricsay. The work was sung in Hebrew; foreign soloists, however, sang their parts in the original Latin. The translator, Efraim Dror, who has done many similar jobs, told me interestingly of the painstaking work required to transpose Verdi's accents into the different prosody of modern Ivrith, and of the tact and imagination it needs to overcome certain religious problems posed by the presentation of the Requiem (or other similar texts) to Israeli audiences.

I was interested to know something about musical life in the rural settlements, which are physically only a short distance from the cities, but are actually very widely separated from them by the arduous work and the way of life that holds the settlers to the soil. Luckily, I ran into Mr. Abraham Daus, a heavyset composer, conductor, and music teacher who was born Adolf Daus 50 years ago in Berlin and came to Palestine in 1936. Mr. Daus is a music teacher and choral conductor at the kibutz of Gvat, a community of some 1,000 inhabitants about 20 miles east of Haifa. Culture there, he told me, is the responsibility of a council, headed by a garage man. A tractor operator is in charge of the extensive lecture program; a carpenter supervises the amphitheater, which seats 2,000 (thus providing ample room for members of neighboring settlements in addition to a complete turnout of the local populace), and the theatre hall, seating 700. A woman who works in the community chicken coop is in charge of the chorus of 50 voices.

Every child in the settlement—there are about 250 children in Gvat—gets recorder lessons in the early grades. After a few years a small number are selected (by the teacher, not by ambitious parents) to study piano, violin, accordion, or singing. The settlement owns four pianos and they are available for practicing. Children of outstanding talent are sent, at the expense of the settlement, to study in Haifa or Tel Aviv.

Musical ambition in the settlements is greatly enhanced by festivals, organized by a Central Committee of the kibutzim. The best singers and finest sight-readers in the various choruses meet from time to time for sessions lasting ten or twelve days. Their performances are broadcast and contain ambitious music from preclassical to contemporary works—and, of course, a great deal of music by local composers. Everything is sung in Hebrew.

One of the settlements, the kibutz Hasorea near Haifa, which specializes in opera, made a hit with Britten's *Abu Hassan,* Menotti's *Telephone,* and similar works.

A little incident that occurred while I was in Israel characterizes the spirit of these ambitious amateurs. Hasorea had planned to present an opera by Milhaud and Karel Salomon's *David and Goliath* for the visitors of the ISCM festival, when their leading soprano was suddenly taken ill. Several professional singers were available as substitutes, and the Israel Radio offered to supply them free of charge. But rather than have an outsider appear with their group they cancelled the event.

CONTESTS and AWARDS

CONTESTS

3rd International Music Competition Munich

The Third International Music Competition Munich 1954 will be held Aug. 31 to Sept. 14. Performing artists between the ages of 16 and 30 from all nations are eligible. The following categories will be admitted: voice, piano, harpsichord, oboe, clarinet, bassoon, and trumpet. Also admitted will be chamber music for flute, oboe, clarinet, bassoon, and French horn (trio, quartet, and quintet); contestants for wind instrument chamber music must not be older than 35 years. Entries should be made by July 15. The Jury, drawn from all over the world, will assess under a 12-point system, with 4 points, each with a decimal, being awarded in three groups. The first group concerns technique; the second, general musical talent and standard of development; the third, feeling, expression, and style of interpretation, and a general view of the artist's musical personality. Enquiries should be directed to: Third International Music Competition Munich 1954, Munchen 23, Koniginstr. 44.

International Prize Contest For Composers

In celebration of its silver anniversary, the illustrated Spanish musical magazine *RITMO* announces an international prize competition for young composers of any nationality who are under 36 years old throughout 1954. The competition will be subject to the following rules:

The composition must be symphonic, for full orchestra, 8 or 10 minutes in length, and must never before have been played or published.

Entries must be received before midnight, Sept. 30, 1954. The musical score will carry the title and theme only, without mentioning the name of the author.

Scores should be sent registered mail, with a return address other than that of the author, in a sealed envelope, which should also enclose another sealed envelope containing a birth certificate and address of the author, and the title and theme of the score. The envelopes should be sealed with wax.

There will be one prize, which will consist of: five thousand pesetas ($125); publication of the prize-winning work; performance of the work by orchestras in Europe and America; publication of a picture of the author on the cover of RITMO.

Entries should be sent to *Revista Musical Ilustrada RITMO,* Concurso Internacional de Composicion, Francisco Silvela, 15, Madrid, Spain.

National Federation of Music Clubs Contest and Auditions

This competition is open to entrants in piano, voice, violin, and to chamber music ensembles. Prizes range up to $1,000 in cash, and such other awards as a managerial contract with NCAC, an audition at the Metropolitan Opera, etc. Contest finals are scheduled to be held during the Biennial Convention of the Federation, April 20 to 30, 1955 in Miami, Florida.

Student Auditions, with a $500 National award and various State and District awards will be held concurrently. Further information on these competitions may be secured from local audition chairmen, or by writing to the National Federation of Music Clubs Headquarters, 445 West 23rd St., New York 11, N. Y.

Duluth Contest for Violinists and Pianists

A contest for violinists and pianists, from which a winner will be chosen to appear as soloist with the Duluth Symphony Orchestra during the 1954-55 season, has been announced by the Duluth Symphony Association.

The contest is open to any resident or a student attending Minnesota or Wisconsin schools between the ages of 17 and 30 inclusive. The purpose of the contest is to foster Minnesota and Wisconsin talent by providing an opportunity to appear as soloist with a recognized orchestra under an internationally known conductor.

The first award will be an appearance as soloist with the Duluth Symphony Orchestra at a regular subscription concert on Feb. 25, 1955, for which the winner will receive the sum of $100. A second award is also being offered, an appearance as soloist with the orchestra at a youth concert during the 1954-55 season.

Entry blanks or further information may be obtained by writing Mrs. George Ingersoll, contest chairman, 2123 East 4th Street, Duluth 5, Minn.

National Songwriters Contest

The Musicians Club of America announces that it is sponsoring the National Songwriters Contest. This contest has a twofold purpose: to discover and promote works of unknown composers and lyricists, and to raise funds to complete the National Musicians Home in Miami.

Eight winning songs will be selected by a panel of prominent composers and leaders in the music field. The winning songs will be published by a B.M.I. (Broadcast Music, Inc.) firm, and winning composers will receive the customary royalty contracts. The composer of the winning song will also receive a $1,000 cash award. The first winning lyric or poem will receive a $500 cash award. Winning poems or lyrics will be set to music by a professional composer. The next four winners will also win a one-week paid vacation in the Miami area.

Composers may submit popular, classical, semi-classical, sacred, folk-type songs, or lyrics. The National Songwriters Contest will end at midnight Dec. 31, 1954. The winners will be announced the following month. There will be a $2.00 registration fee for each entry submitted. For entry blanks and rules of contest, write National Songwriters Contest, P. O. Box 1861, Miami 11, Fla.

Musical Photo Contest

Amateur musicians and their musical instruments will be the subject of a photography contest that has just been announced by the American Music Conference, Chicago. The contest, which offers $575 in prizes, is open to all photographers, and entries will be received until Jan. 15, 1955.

First prize is $250, second prize $150, third prize $100, and there are three additional prizes of $25 each. An eligible photo must show a musician or musicians of any age or type except professionals, with their musical instruments.

The sponsor of the contest, the American Music Conference, is a non-profit organization interested in bringing the benefits of playing musical instruments to as many people as possible. All entries are to be sent to the Music Photography Contest of the American Music Conference, care of the Philip Lesly Company, 100 West Monroe St., Chicago 3, Ill.

Capital Anthem Contest

Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes Sept. 1, 1954. Complete contest rules may be obtained by writing Everett Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

Accordion Rhapsody Contest

The Arcari Foundation has announced a competition for an original Rhapsody for Accordion and Orchestra. First prize is $500 in cash. The competition is open to all composers here and abroad. Closing date is Oct. 15, 1954. Winners to be announced not later than Dec. 15, 1954. For further information, contact the Foundation's secretary, Nick Fantazzi, 14 Merion Road, Merion, Penna.

A.G.O. Anthem Contest

Under the auspices of the American Guild of Organists a prize of $150 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc. The Anthem will be published by the H. W. Gray Company, Inc., on a royalty basis.

The manuscripts, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1955. Return postage must be enclosed.

Baltimore Vocal Talent Contest

The Bureau of Music of the Baltimore (Md.) Department of Recreation and Parks has announced a Vocal Talent Contest in cooperation with one of the Baltimore newspapers. A total of $1,000 in United States Savings Bonds will be awarded the winners, who will have the opportunity of singing with the Baltimore concert bands. The first three winners will appear as soloists at one of the combined concerts in the Baltimore Memorial Stadium. For further information contact Earl F. Forman, 1714 Park Avenue, Baltimore 17, Md.

International Composition Prize Announced

A prize of $1,000 will be awarded to the winner of an international composition contest sponsored by the Musical Fund Society of Philadelphia, according to Dr. F. William Sunderman, chairman of the music committee. The award is made periodically by the Society as trustees of the Edward Garrett McCollin Fund, created for the encouragement of creative work in the higher forms of music.

The composition is limited to works for a chorus of mixed voices and orchestra, of approximately 10 to 20 minutes in length, which have not been previously published or performed in public. Composers of any nationality may participate, but each may submit only one entry, using a text in English. The contest closes Dec. 31, 1954. Each composer must submit a piano-vocal score or an orchestra-conductor score of his entry, identified only by a *nom de plume*. Costs of reproducing score and parts for performance of the winning composition will be borne by the Society.

The required entry forms to accompany manuscripts may be obtained from Dr. F. William Sunderman, 1025 Walnut Street, Philadelphia 7, Pa.

AWARDS

The Pulitzer Prize for music, perhaps the most coveted award in its field, has been awarded this year to Quincy Porter. His Concerto for Two Pianos and Orchestra, performed on March 17 by the Louisville Symphony Orchestra, is the composition that win him this high recognition. Mr. Porter is Professor of Music Composition at Yale University.

Guggenheim Fellowship Awards

The John Simon Guggenheim Memorial Foundation announces fellowship grants totalling more than $1,000,000 to assist 243 Americans to continue their studies in many fields of cultural endeavor. Later this year, fellowship grants will also be made to citizens of the other American Republics, the Philippines, Canada, and the British Caribbean area.

The Foundation was established in 1925 by the late U. S. Senator from Colorado, Simon Guggenheim, and by Mrs. Guggenheim in memory of a son, John Simon Guggenheim, who died as a young man in 1922.

The fellowships are granted without distinction of race, color, or creed to those who have demonstrated the highest capacity for original scholarly research and artistic creation.

The Award in Dance went to **Merce Cunnnigham** for creative activity in the field of choreography. Awards for Musical Composition went to: **Louis Calabro, Lou Harrison, Alan Hovhaness, Hunter Johnson, Benjamin George Lees, Miss Julia Amanda Perry, Robert L. Sanders, and Eugene Herbert Weigel.** Awards for scholarship in the history of music went to: **Professor David Dodge Boyden** (history of violin playing); **Dr. William Loran Crosten** (history of opera); **Mrs. Eta Harich-Schneider** (Japanese medieval music); **Dr. Paul Henry Lang** (the history, style, and esthetics of classical 18th-century music); **Mr. Kenneth Jay Levy** (French secular music of the 16th century); and **Dr. Frederick William Sternfeld** (a study of film music).

National Institute of Arts and Letters Music Grantees

The names of fifteen recipients of the annual $1,000 Arts and Letters Grants awarded by the National Institute of Arts and Letters to non-member artists, composers, and authors were recently announced by Marc Connelly, President of the Institute. Three awards were made in the field of music: **Ingolf Dahl,** composer, of Los Angeles, Calif.; **Colin McPhee,** composer and writer, of New York City; and **Hugo Weisgall,** composer, of Baltimore, Md.

BMI Announces Student Composer Award Winners

Competition judges Leopold Stokowski, William Schuman, Henry Cowell, Vincent Persichetti, Claude Champagne, and Ulysses Kay, as well as other leading composers, music educators, critics, and recording and music publishing representatives have announced the winners of the 1953 Student Composers Radio Awards, an annual competition sponsored by Broadcast Music, Inc. The $2,000 first prize was awarded to 26-year-old **Donald Scavarda,** of Iron City, Mich., a student at the University of Michigan. Mr. Scavarda's winning composition was his Fantasy for Violin and Orchestra. Describing the work as both "brilliant and mature," Dr. Cluade Champagne, Assistant Director of the Quebec Provincial Conservatory, has already scheduled a performance of the composition later this year in Quebec, with the noted Canadian violinist Noel Brunet as soloist.

Winner of the first $250 prize to a student of secondary school age is 12-year-old **Michael Kassler** of Baltimore, Md., a student of Henry Cowell at the Peabody Conservatory of Music. The young composer has performed his own compositions at the New School for Social Research and The Cooper Union in New York, and was recently granted a scholarship to the Curtis Institute of Music. Other prizewinners are as follows: **Higo H. Harada** ($1,500), student at the Cleveland Conservatory of Music; **Attilio Macero** ($1,000), student at the Juilliard School of Music; **Donald Martino** ($750), student at Princeton University; **Dominick Argento** ($750), student at the Peabody Conservatory of Music; **Ramiro Cortes** ($500), student at the University of Southern California.

Henry Hadley Medal to National Federation of Music Clubs

Mrs. Ada Holding Miller of Providence, R. I., president of the National Federation of Music Clubs, received the Henry Hadley medal given annually by the National Association for American Composers and Conductors for the year's most distinguished service to American music. The presentation was made by Dr. Sigmund Spaeth.

Other awards were presented to **Samuel Chotzinoff** of the National Broadcasting Company, producer of the televised American opera "The Taming of the Shrew," by Vittorio Giannini; **Guy Fraser Harrison,** conductor of the Oklahoma City Symphony Orchestra, for programming the greatest number of American compositions during the past year; **Alfred Newman,** musical director of 20th-Century-Fox Films, for his scoring of the Cinemascope feature "The Robe"; **Thomas Scherman,** conductor of the Little Orchestra Society, for consistent presentation of American works in New York and elsewhere; **Tom Scott,** composer, arranger, and singer of American folk-music; and **Miss Grace Spofford,** for 19 years director of the Music School of the Henry Street Settlement, which has an enrollment of 1,000 students representing 40 different countries.

Leventritt and Steinway Award Winners Announced

Van Cliburn was awarded the first Leventritt Award given in three years. His prize is a performance with the N. Y. Philharmonic-Symphony Orchestra on a Sunday broadcast program, and concert appearances with the San Francisco, Pittsburgh, Buffalo, and Cleveland Orchestras. Mr. Cliburn, a student of Mme. Rosina Lhevinne, was chosen unanimously by a committee of 12 jurors, among whom were such eminent musicians as Serkin, Istomin, Reisenberg, Chasins, Szell.

John S. Browning, Jr., also a student of Mme. Lhevinne, won the $2,000 award of the Steinway centennial piano competition. The winner, a 20-year-old Los Angeles pianist who studies at Juilliard School of Music, was in close competition with Miss Harriet Serr, a graduate of the Curtis Institute of Music in Philadelphia, who was given a special consolation gift of $1,000.

Charles Ives Award

Indian Hill Music Workshop announces the winner of the Charles Ives composition scholarship for a summer of study in Stockbridge, Mass. **David Ward-Steinman** of Alexandria, La., a student at Florida State University, was selected from a large group of talented entrants between the ages of 16 and 18, in a competition conducted by the National Federation of Music Clubs (Halsey Stevens, chairman).

Vivian Scott, Pianist, Wins JUGG, Inc. Award

The selection of Vivian Scott, pianist, as winner of the seventh JUGG, Inc. award was announced today by the organization, with special mention for Seramae Endich (soprano) and Eugene Brice (baritone). The award, a debut recital in Town Hall, is made each year to a young qualified artist who is ready to begin his or her professional career and who might have no other way of appearing in a formal debut recital.

Judges for the final auditions were, Madam Eve Gauthier, Mrs. Nora D. Holt, Mrs. Charlotte Murray, Mr. Samuel Barlow, Mr. Matthew Carnan, Mr. Richard Moses, and Mr. Bernard Taylor.

Weiss Memorial Prize

Herbert Zipper, director of the Winnetka (Ill.) School of Music, organizer and former director of the Brooklyn Orchestral Association, received the Louis S. Weiss Memorial Prize in Adult Education of $1,000. The Prize, together with an Award in Adult Education, are presented annually by the New School in memory of Louis S. Weiss, prominent New York attorney, chairman of the School's board of trustees at the time of his death in 1950.

Chicago Artist Association Award

Norma Williams, soprano, student from Robert Long's Chicago Musical College Studio, has won the $100 contest award sponsored by the Chicago Artist Association.

Winner of North Carolina Amateur Composers' Contest

George Perry of Greenville, N. C., is the prizewinner of the 1954 North Carolina Amateur Composers' Contest sponsored by the North Carolina Federation of Music Clubs. The prize-winning composition was a Sonata for Violin and Piano, "Summer, 1950." Mr. Perry is a member of the faculty of the East Carolina Teachers College, Greenville, N. C.

N.Y.S.T.A. Winner

A Town Hall recital, the first to be sponsored by the New York Singing Teachers Ass'n, scheduled for Sept. 27, 1954, was won by **Howard Shaw,** baritone, it was announced by Constance Eberhart, Chairman of the Town Hall Award Committee of the Association. The judges for the finalists were Maria Kurenko, Ernest McChesney, and Isaac Van Grove. The young winner is an artist pupil from the New York Studies of Vera B. McIntyre.

Michaels Award Winner

William George Doppman, pianist who recently won the Naumburg prize, is also winner of the 1954 Michaels Memorial Music Award of the Ravinia Festival Association. In addition to the grant of $1,000, the pianist will appear as guest soloist with the Chicago Symphony Orchestra during the Ravinia Festival 1955 season.

Chicago Winners

James McCain, pupil of Bruno Glade, was winner of the solo appearance with orchestra at the annual commencement concert and exercises of the American Conservatory in Orchestra Hall, June 17.

Dorothy Cordes, pupil of Lela Hanmer, pianist-conductor of the American Conservatory faculty, was the first-place winner of the Senior Division of the Society of American Musicians contest, and will be given an award recital in Kimball Hall next season. She was chosen in late April to appear in solo recital on the Steinway Centennial Young Artists Series.

Fred Schmitt, tenor, student of Mrs. Stroup, was recently awarded top honors in the Chicago Conservatory Voice Contest, and appeared as soloist with orchestra at the school's commencement concert June 13.

EDITOR'S NOTE:

Fulbright Award winners of 1953-54 and 1954-55, and notice of other awards and contests that were omitted from this issue because of limitations of space or late receipt, will appear in subsequent issues.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

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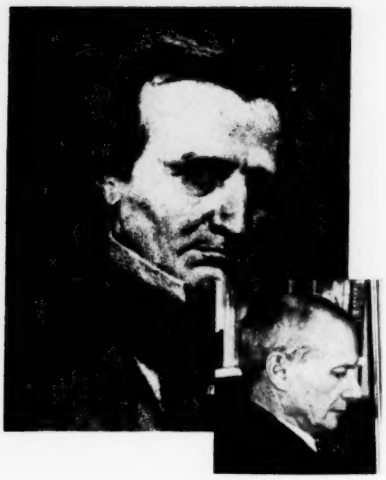

THE BERLIOZ SOCIETY:

Fans Without Fanaticism

By DUNCAN S. ROBINSON

(Vice-President of the Berlioz Society)

THE Berlioz Society was founded in New York City last December 21, and was incorporated in March of this year. Our prospectus states that the over-all objective of the Society is to advance the knowledge and understanding of Berlioz and his works, and that we aim to unite the efforts of admirers of Berlioz in working towards the following goals:

(1) To provide a central point for the gathering and dissemination of information about Berlioz and his works.

(2) To permit the study of Berlioz' scores by promoting the issue or reissue of the important works in "miniature" format, with the ultimate purpose of establishing a complete and authentic edition.

(3) To restore Berlioz' literary works to print and to arrange for translations.

(4) To promote the recording of authentic performances of works which are not now available.

(5) To encourage new recordings when the available versions could be improved technically or artistically.

(6) To demonstrate clearly that there is a large section of the musical public interested in hearing live performances of Berlioz' music.

A strictly non-profit organization, we have no paid officers or employees.

Anyone reading the astonishing flood of letters which we have received from all sections of the United States and Canada, and which I can only describe as an outpouring of long pent up enthusiasm which the writers now have a chance to show for this composer, might easily get the impression that we are a bunch of alulatory fanatics. I want to correct any such erroneous impression, and make it clear that we *do not* believe in and *do not* practice either adulation or fanaticism. Just because we happen to be Berlioz fans does not mean that we do not recognize his weaknesses as well as his greatness; that, despite his undoubted genius, he wrote some weak passages (what composer did not)?

"It is easy to call Berlioz a poseur, but the young man was terribly in earnest. He put his own love tragedy into his Fantastic Symphony; he was a man; he suffered; he was there; and so the music did not pass away with the outward badges of romanticism; with much of Byron's poetry, with plays and novels of the time. The emotions he expressed are still universal and elemental." —Philip Hale, renowned Music Critic of the *Boston Herald* (1903-34).

Our headquarters at Exeter, New Hampshire, under the able supervision of our Secretary-Treasurer, W. E. Gillespie, has already answered hundreds of questions. Any questions that we can't answer are referred to our Advisory Board. We already have a substantial foundation of material in the Society's archives, including a number of rare, valuable, editions of Berlioz' literary works in the original French, which are generally unavailable. We publish and distribute to members a periodical newsletter. We have also issued two supplements. The first of these contains a complete listing of all Berlioz' known works and of currently available recordings. The second contains English translations of an exceptionally interesting letter from the members of the Paris Opera Chorus to Berlioz, and his reply. New members receive all newsletters issued to date.

Berlioz' accomplishments and stature as an author are not generally recognized. Mr. Thomas Scherman, founder and musical director of the Little Orchestra Society, an avowed Berliozian, who gave the first performance of "L'Enfance du Christ" in America, and has repeated it annually for the last three years, told me recently that he considers Berlioz at least as great an author as a composer, which, as he said, is high praise indeed for a man who has such tremendous admiration for his genius as a composer. Five of his greatest literary works are ***Evenings in the Orchestra, Treatise on Modern Instrumentation and Orchestration, A Travers Chants, Grotesque de Musique,*** and the ***Memoirs.*** (There *is* an English translation of the ***Memoirs.***) Our objective is to promote the issue of authentic, scholarly, translations of all the major literary works.

We want also to secure the largest possible continent-wide membership, in order to enable us to carry out our aims and objectives to the fullest possible extent. We welcome members from the United States and Canada, and from any other countries not served by Berlioz Societies already in existence. (There are Societies in England and France.)

Interested persons may secure a copy of the prospectus and full information regarding membership by writing to the Secretary-Treasurer, W. E. Gillespie, 10 Wheelwright Avenue, Exeter, New Hampshire.

SCHOOL NEWS

By GID W. WALDROP

FACULTY APPOINTMENTS

■ Joseph Laderoute, Canadian-American tenor, joins the voice faculty of the Peabody Conservatory of Music in the fall, according to an announcement made by Reginald Stewart, Director of the Baltimore school.

■ Dr. F. Karl Grossman, professor of music at Western Reserve University, Cleveland, Ohio, and leader in Cleveland music circles for nearly four decades, has been named chairman of the WRU Division of Music for the academic year 1954-55. Dr. Grossman's appointment was announced by Dr. John Schoff Millis, President of Western Reserve. He succeeds Dr. John Reymes King, who will be on leave next year for study abroad.

■ Edgar S. Furniss, Provost of Yale University, today announced two promotions on the faculty of the Yale School of Music, effective July 1. H. Frank Bozyan, Assistant Professor of Organ Playing and Assistant University Organist, has been promoted to Associate Professor of Organ Playing and University Organist. He succeeds Professor Luther Noss, who was appointed Dean of the Music School a month ago. Hugh L. Smith, Assistant Professor of the History of Music, has been named Executive Officer of the Music School (a new position), and has been promoted to Associate Professor of the History of Music.

■ Georges Miquelle's appointment as chairman of the Eastman School of Music cello and chamber music department has brought much satisfaction to Dr. Howard Hanson, School Director, who for more than six years has been interested in bringing the cellist to Rochester. Miquelle, first cellist and soloist for many years with the Detroit Philharmonic, will come to Rochester at the beginning of the school year in September. He will replace Gabor Rejto, eminent Hungarian cellist, who is to head the string section of the music department of the University of California.

■ Mme. Renee Rochelle, Director of the Melrose Academy of Music and Art, Hollywood, California, has announced the appointment of Jacob Rittenband, concert violinist and former Conductor of the Newark (N. J.) Symphony to the Academy's faculty. The Director also announced the formation of the Melrose Academy Quartet—Dr. Roy Reid Brignall (piano), Philip Smith (cello), Leonard K. Lennard (viola), and Mr. Rittenband (violinist).

First Graduates in Dance At Juilliard

The 49th Commencement Ceremonies of Juilliard School of Music were held in the School's Concert Hall Friday, May 28. Altogether, 111 young musicians received their diplomas and degrees from President William Schuman and Dean Mark Schubart. Among these were four young dancers, the first products of Juilliard's Department of Dance instituted three years ago.

The annual announcements of prize awards were made by President Schuman following the conferring of diplomas and degrees. Morris Loeb Memorial Prizes for outstanding talent and achievement were awarded to pianists Naomi Weiss and Kisun Yun, and 'cellist Uziahu Wiesel. The Frank Damrosch Scholarship was awarded to Van Cliburn, young pianist and recent winner of the Leventritt Award, who received his diploma at the graduation ceremonies. The Richard Rodgers Scholarship, established last year, was awarded to Betty Sawyer, composer. Sarah Jane Fleming, soprano, was awarded the first Max Dreyfus Scholarship jointly endowed this year by Richard Rodgers and Oscar Hammerstein II in honor of Mr. Dreyfus' eightieth birthday. James Mathis, pianist, was awarded the Ernest Hutcheson Scholarship.

Davenny Appointed Cleveland Institute Dean

Ward Davenny of Hartford, Connecticut, has been appointed the director for The Cleveland Institute of Music. Frank E. Taplin, President of the Institute, announced the appointment which goes into effect in September.

Mr. Davenny, who is at present director of the Hartford School of Music in Hartford, Conn., was born in Ashtabula, Ohio, July 28, 1916, and his return as Director of the Institute is in the nature of a homecoming, since he graduated from the Institute in 1934 with a Bachelor of Music in piano. He continued his education at Yale University School of Music, earning a Bachelor of Music in theory and composition in 1936, and a Master of Music also in theory and composition at Yale in 1937. A year of postgraduate study in piano with Alfredo Casella followed in Rome, where he was in residence at the American Academy.

Paranov Named Director of the Brockton Orchestral Society

Moshe Paranov, distinguished musician and Director of the Julius Hartt Musical Foundation in Hartford, Conn., has been named musical director and conductor of the Brockton Orchestral Society, effective June 1.

Mr. Tuttle, chairman of the Orchestra's Board of Directors, stated that "the invitation to serve as musical director was enthusiastically extended to Dr. Paranov following his appearance as guest conductor at our January concert, when his remarkable ability as a conductor made possible our finest artistic effort by far to date. We are deeply honored by Dr. Paranov's acceptance of our invitation."

In addition to his new work in Brockton, Dr. Paranov will continue his regular duties as Hartt Foundation director and as conductor of Hartt opera productions and the Hartt Symphony Orchestra. Also, he will fulfill a number of guest conducting engagements previously accepted for next season.

PREMIERES

Eastward in Eden Premiered by Mannes College

The Mannes College of Music Opera Department presented the first New York performance of *Eastward in Eden*, a lyric drama in four acts by Dorothy Gardner, music by Jan Meyerowitz, at the Hunter Playhouse on May 26. Miss Gardner's poetic account of the New England poet Emily Dickinson's life and love had a short but distinguished career on Broadway. In Mr. Meyerowitz' musical version the story becomes more meaningful because music by its very nature is a more sensitive medium for expressing certain emotional subtleties than are either words or action alone. We disagree with most of our colleagues of the press in evaluating this musico-dramatic piece. To be sure, the libretto is lengthy. But this story of Emily Dickinson's love for a married minister, her resignation and heroically accepted frustration is a masterpiece of inner tensions — highly dramatic characterizations, tender intimacies, and great force.

We do not hesitate to call Jan Meyerowitz one of the great musico-dramatic talents of our day. This he proved in his first opera, *The Barrier*, as well as in this new score. Though one must accept a certain amount of sentiment, even sentimentality, in romantic music of this kind, one is bound also to acknowledge the composer's gift for writing inspired melodies and imaginative orchestrations. His melodism, rooted in Mahler's romantic world, is nevertheless individual, having a characteristic tendency to moods of resignation and reflection even when written for joyful moments. The charming piano piece in the first act and the dance ensemble (tastefully staged by John Butler) are two cases in point. A certain discrepancy must be noted between the intimate and introspective character of the libretto and the oratorical expansiveness of the music, though moments of simplicity and modesty are not rare.

Dramatically, the first two acts are the happiest inspirations. The preparation of the entrance of the leading character is an example of fine workmanship, and the party scene contains an engaging scherzo effect. In the second act we especially like the reflective passages of the minister and his duet with Emily in the dramatic climax where she learns of his being married. The exaggerated effect of the thundering chord which, without preparation, crashes into the stillness of the previous meditative situation may have resulted from a failure to modify the indicated dynamics according to the smallness of the hall. Through the farewell duet of the protagonists in the first scene of the third act the action is concise and pungent. In the second scene of the same act, however, the libretto loses the force of dramatic inevitability and tends to wear thin. This is even more apparent in the fourth act, where judicious cutting will strengthen this overlong opera.

Eastward in Eden—*"Dina Soresi (left) as Emily Dickinson, and Peyton Higgison as Dr. Charles Wadsworth were vocally and histrionically convincing."*

The performance, executed by students of the opera department of the Mannes College, was far above a student effort. In the two leading parts, Bessie Mijanovich (May 26) and Dina Soresi (May 27) as Emily Dickinson, and Peyton Higgison as Dr. Charles Wadsworth were vocally and histrionically convincing. The excellent stage director was Ralph Herbert, and the tasteful settings were by Richard Rychtarik. Musical director Carl Bamberger held the ensemble and orchestra in firm control, though sometimes tending to overpower the singers with the orchestra. The enterprise proves again the important role being played by opera workships in championing contemporary opera. The Mannes College deserves the gratitude of opera lovers and a helping hand. H. W. L.

Columbia Opera Workshop Offers Two Premieres

Over a period of some years the Columbia Workshop has introduced or revived notable scores, always staged with imaginative ingenuity, generally well sung and competently directed. The two works premiered in this current series did not match the intensity or scope of Menotti's *The Medium* or Meyerowitz' *The Barrier*, or the quaint beauty of Paisiello's *The Barber*.

Much of the writing and staging in the new "operas," however, was worthy of praise. Lehman Engel's setting of Lewis Allan's *Malady of Love* (a sham in one act) is quite frankly an entertainment piece. In a charming pink-hued setting, a young psychiatrist debates his personal unease of mind. Enters the first patient, a very pretty girl who is obviously out to win the attractive doctor—intentions honorable. In clever verse and song she reminds him of their first meeting, describes her somewhat blatant but amusing dreams, and gets her man. Clever is the word for text and music, clever but trivial. Everything fits. The moods and slight tensions are expressed in orchestral color with dexterous rhythmic patterns. The voice lines are brittle but hold interest. The work—on the order of Menotti's *The Telephone*, though not so good a score—is light, entertaining, a little glib, and has some importance as a curtain-raiser. The enunciation had clarity and climax. The text was admirably sung by Warren Galgour as Dr. Barlow, and Ruth Fleming as Emily Brown. The dream sequence (reminiscent of an elder film, "Lady in the Dark," though not so involved) was skillfully mimed by dancers Patricia Young and Charles Fatone.

After the gaiety of *Malady*, Jack Beeson's new work, *Hello Out There* (chamber opera in one act) was stark and powerful. The young composer has an unquestionable gift for writing music for the lyric-drama stage. His setting of the Saroyan play, shortened and adapted for a one-act music piece, is original in device and progression. The melodic lines soar, there are surges of color contrasts in the instrumental texture, a brooding warmth, and mood values sharply accented. Mr. Beeson's chief lack appears to be the ability to sustain interest in long half-spoken, half-sung recitatives which are vital to plot continuity. Both Mr. Beeson and, in lesser degree, Mr. Engel use (or abuse) the vocal apparatus with unnecessary violence—which appears to be the stamp of much contemporary song.

Ralph Farnworth, singing the role of the gambler jailed on a false charge of rape, coped splendidly with the exacting vocal line, and moved with a natural ease and economy of action that was admirable in effect. The scrub-girl was marvelously depicted by Leyna Gabriele, who disclosed a lovely, long-ranged voice. (She was a bit too pretty and clean for the drab part, however.) Marvin Worden was the husband who uses lynch-law for private concealment of his wife's delinquency. Stephanie Turash made a brief entrance as the accusing wife.

Under the direction of Willard Rhodes and Felix Brentano, the Opera Workshop undoubtedly can chalk up another success. The combination of song and geste was superior; the casts were expertly chosen and schooled; the sets, designed by Paul Morrison and painted by students in the School of Dramatic Arts, were pictorially effective. Especial credit should be given to Dr. Rhodes and the musicians of the orchestra. M. C.

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NEW YORK STUDIO NOTES

■ Artists from the Dolf Swing studios were announced for presentation in a series of four programs, the first of which was heard May 16. In this program three singers were presented. Mirabell Hinson, using a fine-grained soprano voice of considerable range and volume, sang to particular advantage in songs by Fauré and Duparc. Norbert Winkler, singing the Schumann "Dichterliebe," was impressive both for the rich, resonant quality of his long-ranged baritone voice and for his superior artistry. Esther Dipsiner's sweet lyric-coloratura voice was effective in unusual songs by Lie, Jackson, Walton, Rorem, and Nordoff. Good training and excellent taste in vocal selection was outstanding in the recital. Sigrid Ecklof Swing was the expert accompanist. In recitals on May 23 and 30, singers Dale McKechnie, William Shores, Jan Speers, Thomas Mayne, Sherrill Alver, Clifford Snyder, and Arno Jacobson appeared; and on June 6, Helen McIlhenny, Josef Gustern, Rolf Wallerstein, and Joan Taylor. M. C.

■ For the 16th season, Mme. Annetta Schneider presented her piano students in a spring hearing before a large, appreciative audience. Although the average age of the performers must have ranged from five to the early teens, the standard of training and excellent coaching for performance was admirably high. Deportment, poise, unusual musicianship, and flexible technique were notable. There was not a cheap or unworthy music selection in the entire program of 39 numbers. The modifications, duet and concerted arrangements, all by Mme. Schneider, skillfully retained the style and intrinsic merit of the pieces. One feels that a studio of this type, offering music as vocational, pleasurable study, and not exclusively for career grooming except in the case of exceptional talent, is a valuable asset of the American cultural scene.

With Mme. Schneider at the second piano for orchestral parts, students heard were Robert Sternberg, Joan Chuda, Edna Kahn, Barbara Kahn, Judy Goldstein, Sharon Chuda, Eileen Burg, Kenneth Musiakiewicz, Linda Sternberg, Ceil Goodman, Anicka Slazinik, Sandra Musiakiewicz. Three who played with more advanced ease were Madeline Burg, Stephanie Lorber, and Edna Kahn. The only singer on the program was the charming soprano Magorie Mooradian, taught and accompanied by Annetta Schneider. M. C.

■ The annual studio musicales presenting artist pupils of Louise Jenkins, eminent New York voice teacher, were scheduled for May 22 and 23. On the latter date a pleasant program was offered by promising young singers, some of whom, in the past several seasons, have become favorites with the invited audience. All of the girls were personable, prettily gowned, and well-poised. It must be remembered that these are "business" girls who follow music, currently, as an avocation, although there is definite career material in the group.

Sarita Gonzales, in her first appearance before any audience, and Barbara Burr disclosed a natural singing flair as well as charm. Marguerite Wilson's warm vocal texture was notable, and Mildred Horn sang with experienced ease and appeal.

The more advanced students appeared in the second half of the program. Sylvia Singer's voice has a velvet timbre and an effective, floating pianissimo; Diana Hohlock displayed brilliant talent plus a limpid, secure high range; Madeline Moore sang with emotional intensity and skill. Judy Houghins was at the piano. M. C.

■ Sidney Sukoenig, Professor of Piano at Syracuse University who also teaches in New York City, presented a cross-section of his pupils in a recital on June 16 in Steinway Hall. Frank Crocitto, Mary Ann Woods, George Winfield, Marion Gelbman, Chessel Straker, Natalie Goldman, Louis Francis Montelione, Judith Hicks, and Shirley Kidder played works by Handel, Bach, Beethoven, Schumann, Mozart, Chopin, Brahms, Debussy, Scriabin, Ravel, Liszt, Rachmaninoff, and Gershwin, and displayed thorough technical training and good musical perception. H. W. L.

CHICAGO STUDIO NOTES

■ Leo Heim presented a large number of his advanced pupils in an American Conservatory recital, May 20. Among them was Wayne Kastl, who made his third appearance this spring as piano soloist with the Morton High School Symphony Orchestra, playing two movements of the Beethoven Concerto No. 3.

■ Pupils of Cecil de Horvath who have made recent recital appearances are Evelyn Teander (Drake University), Mrs. Thomas Munce (Sioux City, Iowa), and Esther Sopkin (Long Beach, Calif.). George and Saidra Sanders won a two-piano appearance recently in Downers Grove. The following pupils have filled various school and club engagements: Inez Fowler, Clare Chayes, Robert Heusinkveld, Susan Regnery, and Dorothy Cohn.

■ Grace Welsh, who has one of the largest piano classes at the American Conservatory, presented 25 of her pupils in two recitals in the school's Recital Hall at the close of the spring semester.

■ Ruth Singletary, prominent coach-accompanist, furnished six operatic talents from her studios for the American Opera Company's presentation of *Pagliacci* and *Cavalleria Rusticana* in Curtis Hall, May 16. Miss Singletary directed both performances at the piano.

■ The Chicago Conservatory presented Myron Carlisle (baritone), Anne Crane Tischer (violinist), and Roy Anderson (pianist) in a Faculty Recital before a capacity audience at Curtis Hall this spring. The program featured the first performance of a song cycle, "Handfuls"—poetry by Carl Sandburg, and music for voice, violin, and piano by Roy Anderson.

■ Donald Stroup, prominent piano and theory teacher of the Chicago Conservatory, and president of the Southwest Conservatory of Chicago, recently presented a large number of students of piano, voice, and violin in recital in the latter school. Donald and Maxine Stroup are prominent members of the piano and voice faculties of both the Chicago Conservatory and the Southwest Conservatory, of which Mr. Stroup is president.

D. D. and R. D.

Oswald Jonas To Lecture At Cosmopolitan School of Music

The Cosmopolitan School of Music in Chicago has announced a series of six lectures to be given by Oswald Jonas of Roosevelt College. The discussions will cover instrumental music as well as vocal music, and will treat of the following specific subjects: analysis, musical content and interpretation, original texts and editions, and translations. The lectures will be given for three weeks on Tuesdays and Thursdays, from 5:30 to 7:00, beginning on July 8.

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BOOK REVIEWS

By HAROLD SCHONBERG

■ Theodor Reik is a Freudian psychoanalyst from Vienna and, like many psychoanalists he, in at least one respect, resembles Private Willis in *Iolanthe*. He thinks of things as would astonish you. In his new book, ***The Haunting Melody*** (Farrar, Straus and Young, 376 pp., $4), he turns his attention to musical psychology and comes up with some rather novel and startling notions.

His book is subtitled "Psychoanalytic Experiences in Life and Music." Why, Dr. Reik asks, do certain melodies haunt us from time to time? What is the significance of a tune that will pop into your head for no good reason? To these questions Dr. Reik applies the resources of Freudian thought and comes up with an answer: "Whatever secret message it carries, the incidental music [in our heads] accompanying our conscious thinking is never accidental." In short, there is always a reason; and it is Dr. Reik's problem to expose that reason. This he does, through case histories, anecdotes, rationalization of all kinds. Apparently Dr. Reik is a cultured, intensely musical man who, like many Viennese, knows the German musical literature inside out (and, it would seem, very little of the French). Through the years themes have kept popping unbidden into *his* head. After a while the reader of this book may get the idea that Reik cannot solve a case unless a melody gives him an association with the problem.

Many of the anecdotes quoted by Dr. Reik involve musicians, and there is some fleeting psychoanalysis of Brahms and others. There also are stories about two or three composers that you most definitely won't find in any other book. There is a psychoanalytic study of Offenbach's *Tales of Hoffmann*. And a good section of the book concerns Gustav Mahler, a musician whose mind has been fully explored by Dr. Reik.

Now, Dr. Reik is a Scientist, and today we all stand in awe of Science. So when Dr. Reik talks about Mahler's obsessions or death-wishes, who are we to argue? To some of us, who have a secret agreement with W. J. Turner that the psychiatrists are a clan who have added greatly to the gaiety of nations, some of Dr. Reik's conclusions may well seem remarkable nonsense. But this is purely an instinctive reaction; we cannot argue with the psychoanalysts on their own terms; all we can do is weigh the evidence as a layman can. And when Dr. Reik tells us that his tripping over a lamp cord was an unconscious desire to do something or other, all we can do is take it under advisement.

Psychoanalysis or no, the average reader will find much of interest in Dr. Reik's clinical examination of Mahler. According to the author, Mahler had an intense death-wish against Hans von Bülow. This death-wish expressed itself in the finale of Mahler's Second Symphony. Mahler, too, was full of obsessions. He was concerned about future vicissitudes. He was concerned with blows of destiny. "The three hammer blows of the Sixth Symphony are sound symbols of those blows: the first the strongest; the third, the death blow to the expiring, here the weakest."

Dr. Reik finds the "Kindertotenlieder" of particular interest. This cycle of five songs with orchestra were set to poems by Rückert. When Mahler read the Rückert poems, says Dr. Reik, unconscious memory traces were revived of the grief and sorrow of his parents, who had lost two children when he himself was a child. "It is not likely that Mahler consciously remembered the emotional expressions of his parents' grief, but Rückert's poems unconsciously stirred up something of these past inner experiences."

Probing yet a little deeper, Dr. Reik pins the composition of the song cycle down to an unconscious identification of Mahler with his father. "If my assumption of unconscious identification with his father is correct, behind that remark [Mahler's comment that he felt sorry for himself when he composed the music and sorry for the world that would hear it] is the memory trace of a forgotten or caved-in intense pity the boy Gustav felt for his father at the time of Ernst's death, and even perhaps an unconscious memory that the neighbors and relatives in Iglau (then=the world) gave expression of sincere compassion for his mourning parents." Mahler identified himself with some of the lines in the poems: "a repetition of an old childhood identification which had remained unconscious."

There are several compositions of Mahler that Dr. Reik traces in equally painstaking fashion. In every case he is able to come up with a set of prior associations that satisfy him as an explanation of the drives that forced Mahler into composition.

I remember that a tune once pursued me for weeks, a few years back. It was from a Broadway musical; a silly tune with equally silly lyrics. Couldn't get it out of my mind. Now, after reading Dr. Reik's book, I realize that it was because of a subconscious expression of a recessive schizoid emergence of a guilt complex because of an infantile pleasure-ego stemming from the time when, at the age of 7, I swiped a candy bar from my sister.

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THE DANCE

By ROSALYN KROKOVER

Ann Hutchinson, President of the Dance Notation Bureau and author of Labanotation, *a new volume on the age-old problem of dance notation.*

■ Three books on the subject of dance, each in its own way outstanding and a labor of love, have been published since the first of the year. By title they are Balanchine's *Complete Stories of the Great Ballets* (Doubleday $5.95), Fernau Hall's *World Dance* (A. A. Wyn, $8), and Ann Hutchinson's *Labanotation* (New Directions, $3.50).

Because of the nature of the material covered, and the author involved, the Balanchine book will have the broadest use and appeal. The title, however, is a bit misleading. That the book contains many complete stories of the great ballets of the past cannot be denied, but equally as many of the ballets listed and discussed cannot, by any stretch of the imagination, be termed "great." The bulk of the book is given to the description of exactly 131 ballets. Some are treated in great detail, while others are briefly sketched. Dates, places, and casts of premieres are always given. As to reasons for his selections, Balanchine has the following to say in his preface: ". . . most of the stories included are of ballets that can be seen today. All ballet companies boast of permanent repertoires listing many ballets that are seldom, if ever, performed. Only when the unperformed works are likely someday to be revived, or are particularly interesting for their music or their significance in the history of the classic dance, have I included them."

Other sections in the book include "How to Enjoy Ballet," "A Brief History of Ballet," "Chronology of Significant Events in the History of Ballet: 1469-1953," "How I Became a Dancer and Choreographer," "Ballet for Your Children," "Careers in Ballet," "Notes and Comments on Dancers," "Dancing and Choreography," "Glossary of Technical Terms," "Annotated Selection of Ballet Recordings" by Jacques Fray, and a Selected Reading Guide.

For parents and serious students, the chapters on Ballet are the final words from an experienced master, and the advice therein is invaluable. Balanchine and his editor, Francis Mason, have done a monumental job in the compilation of this book. Undoubtedly, in forthcoming issues, there will be a revaluation of ballets included, deletions and corrections of minor errors.

■ Fernau Hall's *World Dance* is a volume of observations by a dance enthusiast who has spent his life working backstage, front stage, and on stage. His scope is exceptionally broad and exceptionally opinionated. But, as in life, there is dogma *and* dogma; and if Hall's dogma appears to this reader exceptionally stimulating and well taken, it is because she agrees to a large extent with what the author has to say.

Ethnologic ballet and modern dance and dancers are represented; virtually every major and minor trend of the century is discussed. There also is a section on the beginnings of ballet and the accumulation of the several hundred years or so of experiment and consolidation that led up to the emergence of Diaghileff and his ballet company.

The author is quite a severe critic. His standards are so high that few contemporary creators can approach them. Virtually the only contemporary choreographer he seems to accept as a genuine master is Tudor. When he discusses certain idols—Balanchine, for instance, or Ashton—he is inclined to be caustic. But to Hall's credit, he never makes a statement or offers a judgment without backing it up—technically, esthetically, critically.

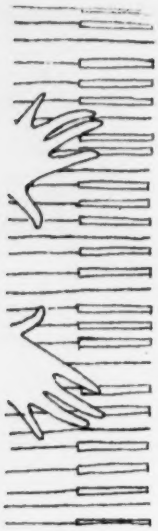
In short, you may disagree with him, and disagree violently, but you will never find him lacking in stimulation. He is an *aficionado* in the best sense of the word, being most critical of what he loves best. He has obvious background and good taste. His remarks and assessments of the major ballet companies now in action (outside of Russia) are as thorough and as valid as one is going to find in print. *World Dance* is a book that everybody interested in dance should read.

■ A perennial problem of choreographers, dancers, and teachers has been that of dance notation. Until now there has been no universally accepted system of notes from which a ballet or dance could be recreated accurately. This does not mean that scholars have not worked on such a project over the centuries. Sally Kamin, of the Kamin Dance Bookshop and Gallery, recently compiled and published a checklist of books devoted exclusively to dance notation, dating from the 16th century. Ann Hutchinson, President of the Dance Notation Bureau, who wrote the foreword for the checklist, is also the author of a text on a system for recording movement.

This system, initiated by Rudolf Laban (hence the title *Labanotation*) about twenty-five years ago, has been developed and perfected by teachers both here and abroad. The result of all the effort has now been made available in book form. This was made possible by a grant from the Rockefeller Foundation. The text, though excellently illustrated in every minute detail, is of use only to the serious scholar; a great deal of guided concentrated study would be necessary in order to note or translate a work accurately.

Because the very nature of movement is almost unlimited in scope, having to deal with the various parts of the body, positions, expression, etc., the notation is, of necessity, far more complicated than, say, that of music. However, if in the reputable schools of dance, courses in, and use of, the notation should be required, it could be mastered without too much difficulty.

Labonation has already been used to set down works by Balanchine, Graham, Holm, Humphrey, Robbins, and innumerable others.



UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Announcements from headquarters in Austin, Texas, of prizewinners in the 1953-54 annual Guild Recording Festival reveal that the cash winners come from 22 states, and that the largest amounts were won by students from New York, Texas, and California.

Pupils of Rosina Lhevinne won as follows:

Lilie Wolin	$750
Martin Canin	375
Naomi Weiss	375
Jeaneane Dowis	125
Herma Rosenfeld	125
Gerson Yessin	100

Pupils of Silvio Scionti won as follows:

Monte Hill Davis	$175
Jack Guerry	150
Mary Lou Mueller	125
Harriet Friedman	125

Roland Fishbaugh, a pupil of Walter Charmbury, won $125.

Jo Ann Steinberg, pupil of Leo Podolsky, received $125. There was a "Teacher Event" (artist program) in which Adelaide Anderson Wayne won $100. Prizes under $100 were so numerous (403) that it is impossible to list them.

Dr. and Mrs. Frederic Libke. Dr. Libke, chairman of the Oklahoma City chapter of the Guild and adjudicator in other communities for 18 years, received an honorary doctorate this spring from Howard Payne College. One of his pupils, Ellen Graham, twice soloist with the Oklahoma Symphony, is the youngest artist to win this honor. Mrs. Libke has just been elected President of the State Federation of Music Clubs.

Richard Adler, son of the distinguished Dr. Clarence Adler, together with his collaborator Jerry Ross, have written the music of the latest Broadway hit, *The Pajama Game*.

Walter Noona, a student of Robert Carter, played Beethoven's "Emperor" Concerto with the North Carolina Symphony at its spring concert in Greenville.

John Phillips, graduate student of Walter Charmbury in Rollins College, Florida, has just won an all-expense scholarship at the University of Oslo, Norway.

"Janie Speir Day" marked the opening of Greenville, Alabama's celebration of National Music Week, which the combined music clubs dedicated to Mrs. Philip V. Speir, "First Lady of Music" in Alabama. She received a silver tray and witnessed a play depicting her fifty years of activity in music. Recently she, herself, took part in Guild auditions, winning an Artist Diploma.

The Oklahoma City Chamber Music Society, in which Wendall and Ruth Ralston (Guild chairman of Edmond) are pianist and cellist, is attracting audiences from great distances and developing an interest in new works. Members of the Oklahoma Symphony take part, and performances are given before and after the regular symphony season.

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NEW MUSIC

By J. KENNETH WILSON

SEVEN SONGS FOR THE HARPSICHORD *by Francis Hopkinson (originally published in Philadelphia, 1788). Reprinted with a bibliographical note by Harry Dichter. 9 x 13 inches, cloth. Harry Dichter, Philadelphia $4.50.*

Francis Hopkinson (1737-1791), one of the greats of the Revolutionary period, has long been known as the first native American composer, but mostly by reputation. His song, "My Days Have Been So Wondrous Free" (the words are Thomas Parnell's "Love and Innocence"), is considered the first by a native American, but it is known only in manuscript.

Hopkinson also published the first book of music by an American composer, in 1788. The collection is titled "Seven Songs for the Harpsichord or Forte Piano"—an eighth song was added after the title page was engraved. The songs have heretofore been unknown to the present generation, because they have been out of print for a century and a half. But they have just been reissued in facsimile edition as the first publication of Musical Americana, headed by Harry Dichter, of Philadelphia. Dichter, who for many years has been collecting early American sheet music and has published several handbooks and bibliographies on American sheet music, says: "Practically everything that ever happened in our country's history was celebrated in a song or instrumental arrangement directly associated with the event, and working from source material, I tie up this music with its history."

Hopkinson was one of the most versatile men in a period that teemed with men of many abilities. His words and music for the songs are in lyric vein. He was a leading pamphleteer of the Revolution, a signer of the Declaration of Independence, designer of the American flag, musician, statesman, artist, and businessman. He also invented a new type of quill to improve the method of striking the strings with the hammer, in the pianoforte.

SAMUEL L. SINGER

Several items available this month from the publishers bring considerable respect from this reviewer. In addition to the handsome edition of the Francis Hopkinson Harpsichord pieces (available for the first time in 150 years) there are two contributions to the published library of early American choral music.

■ MORAVIAN CHURCH MUSIC: A highly comprehensive collection of choral settings by early Moravian composers. The fifteen selections included in this grouping are from the following composers: Johann Fredrich Peter, Johannes Herbst, John Antes, Peter Wolle, Jeremiah Dencke, Simon Peter, Francis Florentine, Wolf, Johann Christian Bechler, Karl Gottlieb Reissiger, Christian Gregor.

Among America's oldest musical traditions are those established by the Moravian musicians soon after their coming to America in 1723. As such these have a considerable interest to the musicologist and to the serious student of music. But more important than this, these choral pieces are simple in character and often beautiful in effect. Generally for four voices with a negligible amount of divisi, these works also have a great deal of solo writing. All fifteen items are available separately. *The H. W. Gray Company, Inc., N. Y.* (20c to 30c per copy).

■ THE ARTHUR JORDAN CHORAL SERIES: Another collection featuring music of young America, these little known choral pieces were the showcases where scores of talented folk-composers exhibited their wares. Included in this grouping are: "Mortality Norwalk"—Daniel Reed (1757-1836), "Northfield"—Jeremiah Ingalls (1764-1828), "Vernon"—Timothy Olmsted (1759-1848), "Monmouth"—Jacob French (1754-18??), "Summer"—Abraham Maxim (1773-1829), and "Jordan"—William Billings (1746-1800). The editor has presented this material as nearly as possible in the original settings—in fact, editorial suggestion has been limited to the piano reduction. Cast in an enticing folk element, these six settings are musical pictures of early American religious life. *Edward B. Marks, N. Y.*

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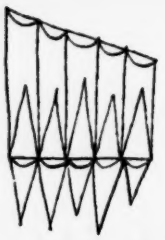

By LEON CARSON

Ave Maria—1810

■ When we explore the annals of sacred music composed in this country, we find many interesting works, some of which are now all but forgotten. One of these is the "Hymn to the Virgin—Ave Maria" by Benjamin Carr (1769-1831), a cultured composer who arrived in this country in 1793 to join the early English group of musicians then living in old Philadelphia. Carr, like many of his contemporaries, was a versatile gentleman, achieving distinction as a composer, singer (concert and opera), choral conductor, pianist, organist, and music publisher. He received his early musical education from some of the leading English church musicians, which may explain why, in the opinion of many, his "Hymn to the Virgin" (the third of Six Ballads from Scott's poem "The Lady of the Lake") is considered his most successful vocal composition. The musical design of this work is expressed in a free line, sustained phrases alternating with occasional faster tempi, beautiful melodies, and with characteristic synchronization of text and music. It deserves a "rediscovery" today.

A.G.O. Biennial

■ The Biennial National Convention of the American Guild of Organists, which is to be held in Minneapolis-St. Paul, July 12-16, promises to be another gala occasion for this progressive organization. As usual, its programs will stress the improvement of standards of organ and choral music in all religious services, through the work of organists and choir directors in its many chapters from coast to coast. Many concerts, recitals, lectures, and discussions are planned, all having genuine practical interest for church musicians of all religious bodies. Eminent members of the profession will speak.

Sacred Song List

■ Much country-wide attention has been attracted by the new, completely annotated Sacred Song List, designated as Number Eleven, prepared and released by the American Academy of Teachers of Singing. Application to the Academy secretary, Mr. Harold C. Luckstone, 37 Washington Square West, New York City 11, will bring a copy or copies at minimum cost to those interested in the field of sacred music.

Choral and Organ Notes

■ Recent special musical services included: an organ recital by T. Frederick H. Candlyn, playing compositions by Wesley, Noble, and Reubke, at St. Thomas Church, New York; the "Mass in Honor of St. Benedict," directed by Charles M. Courboin at St. Patrick's Cathedral, New York; the Indian Choir from Bacone College, Bacone, Okla., at the Madison Ave. Baptist Church, New York; Haydn's "The Creation" directed by Robert B. Lee at the Madison Ave. Presbyterian Church, New York; a Memorial Day service at the Congregation Rabbi Hershel Lisker, Bronx, N. Y., under the direction of Rabbi Salamon Friedlander, assisted by more than 100 rabbis and cantors. . . . Poulenc's Mass in G and "Litanies à la Vierge Noire," and Everett Titcomb's "Te Deum Laudamus" were sung at Whitsunday service of music on June 6 at Calvary Church, New York, under direction of David Hewlett, organist and choirmaster. . . . Ferdinand Timmermans, carilloneur of Rotterdam, Holland, presented a carillon recital at the Riverside Church, New York, on June 6. . . . Ernest Mitchell was heard in an organ recital on June 10 at Grace Church, New York, featuring compositions by Bach and Vierne. . . . A Festival of Music, under the direction of Clarence Jones, was sung by the men and boy's choir at St. Luke's Church, New York, on June 13.

New Hymnal

■ There will be released on September 1 a new interdenominational hymn book—the work of acknowledged authorities in religion, music, and literature—designed especially for institutional worship. It will contain 128 of the best old Christian hymns as well as new ones. Its use will be extended to include general hospitals, psychiatric institutions, homes for aged people, and penal centers. A section of the book will contain litanies, responsive readings, and prayers. The editor is Chaplain J. Obert Kempson of the South Carolina State Hospital at Columbia, S. C.; Professor James R. Snyder, Union Theological Seminary, Richmond, Va., is the music editor. It is promised that the new book will contain arrangements of hymns in a moderate singing range, which should prove an appealing feature for the average worshipper.

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REVIEW OF RECORDED MUSIC

Reinhold Barchet

Vivaldi's Formidable "La Stravaganza"

Certainly from the connoisseur's point of view the month's most attractive item is the handsomely packaged "La Stravaganza." Last year the *Review of Recorded Music* singled out for highest praise the Pro Musica String Orchestra's definitive recording of Vivaldi's "L'Estro Armonico." The same Stuttgart ensemble under conductor Reinhardt now gives us all twelve violin concertos in collaboration with violinist Reinhold Barchet. The soloist negotiates Vivaldi's idiomatic writing with sensitivity and stylistic integrity. These concertos are not violin concertos as we know them from the classic-romantic periods, but rather incorporate certain formal aspects of the typical baroque concerto grosso style. Vox, continuing with its extensive program of recording Vivaldi, here offers an example of superb recorded sound, and includes a scholarly descriptive booklet written by Joseph Braunstein, an authority on 18th-century music. Seldom have recording companies included such authoritative and searching notes. *Reinhold Barchet, violin. Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt conducting. Vox DL*-103 (3 LP's)—$17.85. G. W.

Fantastic Variations On a Knightly Theme

From Richard Strauss to Gregor Piatigorsky: "Thank you once more for your wonderful 'Don Quixote'; technically, musically, and interpretatively a model. I wish for the sake of all of us you could play it whenever the work is performed under a good conductor." In Conductor Charles Munch, Strauss' wish has come true. The Boston Symphony Orchestra, Gregor Piatigorsky (cellist), Richard Burgin (violinist), and Joseph de Pasquale (violist) outdo themselves in this bang-up good performance. Victor has captured beautifully every sparkling moment. The madcap capers of "Don Quixote" (solo cello) and jovial Sancho Panza (solo viola) are as "wondrous to behold" as the hero's fair lady, Dulcinea del Toboso. Although Quixote ends up completely disenchanted, the auditor of this recording can scarcely be so. *Boston Symphony Orchestra, Charles Munch conducting. Victor LM*-1781—$5.95. W.L.F.

Lieder from the Versatile Mr. Warfield

Mr. Irving Kolodin, eminent record critic, recently called this release "dull." To this review I must take exception, for the vocal sound displayed here would be very nearly impossible to duplicate elsewhere. This is without a doubt the most resonant voice on recordings. Yes, Mr. Warfield is capable in musical comedy and in light opera, but the "Four Serious Songs" of Brahms and the Schumann "Liederkreis" show him to be one of the most sensitive and intelligent of lieder singers too. To quote a Berlin review of 1952, "One would have to think long to name a German who could equal Mr. Warfield in flexibility and strength. . . ." It seems to me that Mr. Warfield has just about everything in the way of musicianship. But, you be the judge yourself. As for recorded sound—rarely has diction been so clearly delineated on a recording. *William Warfield, with Otto Herz, pianist. Columbia ML*-4860—$5.95. G. W.

A Saucy Poulenc Opera

Les Mamelles de Tirésias is evocative in many aspects apart from its title. Guillaume Apollinaire's poem, the literary agent of this work, stems from the same roots which nurtured Cocteau's *Blood of a Poet*, Milhaud's *Boeuf sur le Toit*, the early surealism of painter Max Ernst, and other similar ventures of the early 1900s. For all the "decubistifying" the music may have undergone in its 1944 revision, the elements indigenous to this era are still in evidence. The prologue implies that there is a moral to be derived from the opera—a serious note immediately contrasted by slapstick and buffoonery both on stage and in the music. Poulenc proves himself a master of musical caprice, darting along with the whimsy of the poem, first in impassioned lyricism, then in the comic shock of a 1912 dance rhythm. With the integration of two such strikingly opposed ingredients, it is understandable why an audience of a few decades past might have been moved to a display of derision. Without a doubt, this excellent recording should do much to help this deserving work to become a permanent part of our contemporary operatic repertoire. In keeping with their policy, Angel Records have done their utmost to make the physical aspects of this recording as attractive as possible. Not only is the album decorated with witty drawings by Picasso and Cocteau, but the French-English libretto, with a foreword by the composer himself, is illustrated with photographs and sketches associated with earlier productions of the work. *Opéra Comique de Paris, André Cluytens conducting. Angel* 35090—$4.95. A. D.

The Candy Stick Presentation

The most obvious attribute of Mercury's complete presentation of Tchaikovsky's "Nutcracker" is the handsome red-and-white candy stick packaging. Fortunately the recording has other attributes too—the recorded sound is alive and is truly of high fidelity proportion; the performance in the hands of Antal Dorati and the Minneapolis Symphony Orchestra has grace and delicacy. Each of the characteristic dances emerges with its own peculiar flavor. For the children, for the whole family, and especially for the hi-fi fan, this new complete version is a must. It is sure to be a best seller. *Minneapolis Symphony Orchestra, Antal Dorati conducting. Mercury OL*-2-101 (2 LP's)—$11.90. G. W.

MUSICAL ACROSTIC No. 6

Prepared by DR. CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 127 62 117 26 92
161 151 101 177 40

B. 114 52 20 166 12 59

C. 178 81 35 174

D. 47 143 105 76 106 97 169

E. 149 144 80 68 19 73

F. 129 104 15 38 121 154 48

G. 99 96 21 27

H. 91 93 132 111 157 63 126 61 1 8

J. 72 171 45 118 159 141 107 5 37 89

K. 139 22 74 168 64 130 56 50 90

L. 120 28 77 140 41 51 36
167 86 175 156 67

M. 13 123 88 182 172 164 134 75

N. 122 43 29 135 16 71 58

P. 66 131 53 176 153 180 170 119 6

Q. 128 57 32 179 44

R. 49 11 136 2 152 108 79 70

S. 39 10 163 147 65 103 46

T. 98 109 23 69 124 112 3 17

U. 94 31 78 7 100

V. 115 138 83 87

W. 145 150 125 116 34 24 155 162 110 137

X. 4 160 95 30 181 102 82 133 148 55

Y. 25 113 173 142 84 54 85 9 18

Z. 165 42 14 33 60 146 158

DEFINITIONS

In a children's story, a character who thought the sky was falling (comp.)

Second word in title of popular Navy song
Bases of "12-tone" compositions

Opera by Spontini (with "La")

One who dwells or remains

Early jazz

Negro composer (1882-1943)

Character in "Don Giovanni" (2 wds.)
Any contrivance for producing musical sounds
Lowest register of the clarinet

Opera by Menotti (2 wds.)

An innate tendency

Character in "Elektra"

Stravinsky "Moods"

Upbeat; the unaccented part of a measure
Produces a series of sharp noises in quick succession (poetic ending)
Spanish poet and musician (1750-1791)
Any religious "opera" without stage set or action
17th cent. English musical term stemming from "fantasia"
Device for softening or muffling the tone
One who removes shackles

One who composes in large orchestral forms
The initial Chant of the Mass

Bach composed over 200 of this type of vocal composition

1H 2R 3T 4X 5J 6P 7U 8H 9Y 10S 11R 12B 13M 14Z 15F 16N 17I

18Y 19E 20B 21G 22K 23T 24W 25Y 26A 27G 28L 29N

30X 31U 32Q 33Z 34W 35C 36L 37J 38F 39S 40A 41L 42Z 43N 44Q

45J 46S 47D 48F 49R 50K 51L 52B 53P 54Y 55X 56K 57Q 58N

59B 60Z 61H 62A 63H 64K 65S 66P 67L 68E 69T 70R 71N 72J 73E

74K 75M 76D 77L 78U 79R 80E 81C 82X 83V 84Y 85Y 86L 87V

88M 89J 90K 91H 92A 93H 94U 95X 96G 97D 98T 99G 100U

101A 102X 103S 104F 105D 106D 107J 108R 109T 110W

111H 112T 113Y 114B 115V 116W 117A 118J 119P 120L 121F 122N 123M

124T 125W 126H 127A 128Q 129F 130K 131P 132H 133X 134M

135N 136R 137W 138V 139K 140L 141J 142Y 143D 144E 145W 146Z

147S 148X 149E 150W 151A 152R 153P 154F 155W 156L 157H

158Z 159J 160X 161A 162W 163S 164M 165Z 166B 167L 168K 169D

170P 171J 172M 173Y 174C 175L 176P 177A

178C 179Q 180P 181X 182M

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definition. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the August issue.

SOLUTION TO MUSICAL ACROSTIC No. 5

WORDS

A. Tapiola
B. Octandre
C. Vecchi
D. Eisteddfod
E. Youmans
F. Themes
G. Hoboes
H. Ephah
J. Images
K. Nocturnes
L. Thomas
M. Echelon
N. Granados
P. Range
Q. Invention
R. Tabs
S. Yamadori
T. Otello
U. Falstaff
V. Musical Glasses
W. Utopia Limited
X. Schottische
Y. Interpolate
Z. Caccini

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